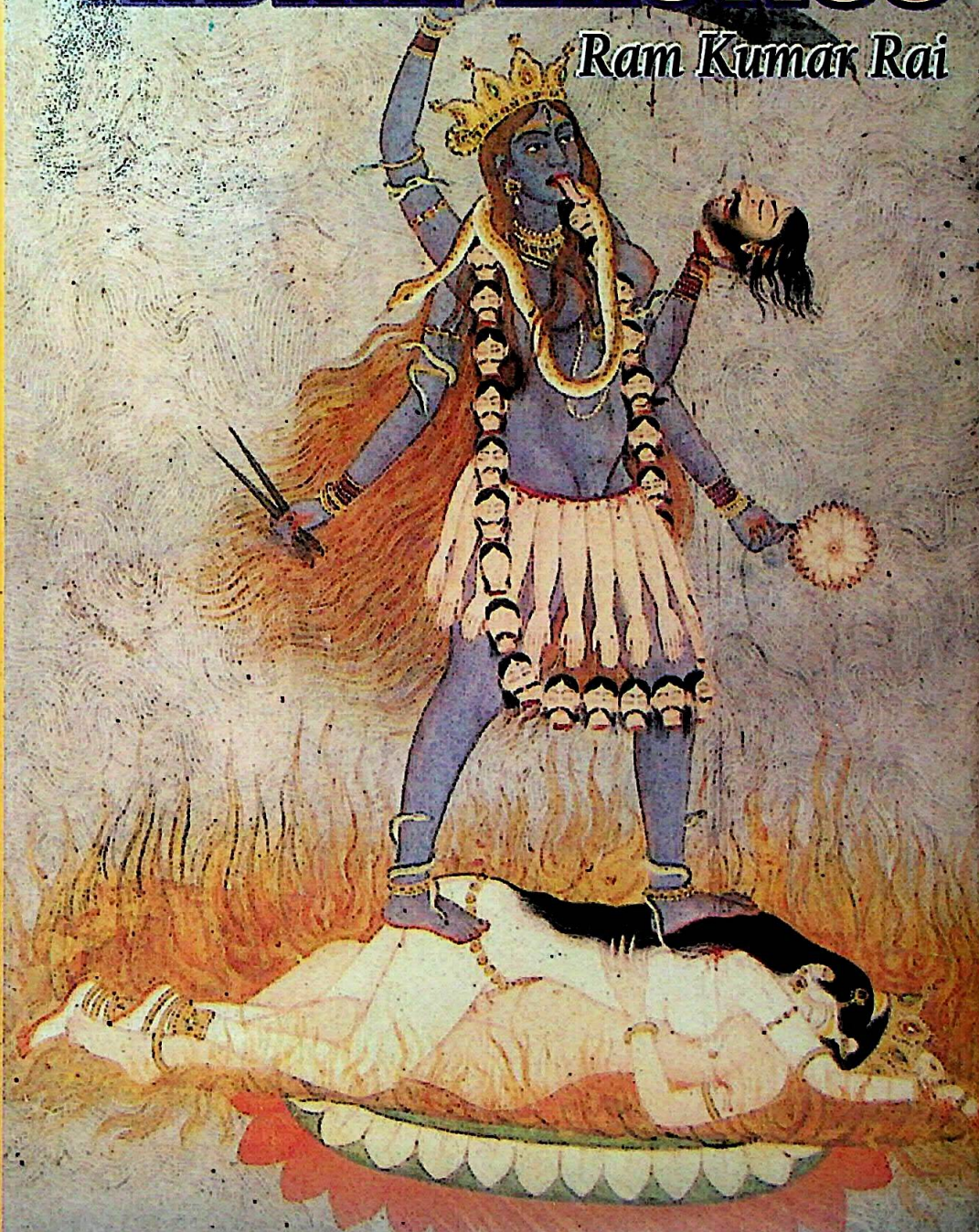
ENCYCLOPEDIA OF INDIAN EROTICS

Ram Kumar Rai



ENCYCLOPEDIA OF

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Encyclopedia of Indian Erotics

Ram Kumar Rai

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PREFACE

Indian Śāstras almost universally lay down three/four aims of life for a normal human being. These, consisting of Artha, Dharma and Kāma, are called Trivarga and to these a fourth, Mokṣa which is dependent upon the proper performance of the preceding three, has been added by Vātsyāyana. The sages, from the earliest times have devoted themselves to the formulation of the maxims and norms for each of these aims of life. Therefore the treatment of Kāmaśāstra or Erotics also received their serious attention. As a consequence even in the Ṛgveda (X. 129, 4-5), besides a glorification of spiritual exaltation, this aspect of human life has not been ignored. In fact there is a frank recognition of sexuality as the most powerful impulse of human mind. This impulse of Kāma has been described as the 'first seed of mind', the first impulse for creation. Even the cosmogenic principles themselves are spoken of as both male and female, as impregnators and receptive powers, as 'energy below and impulse above'. Thus, in this cosmic conception of Kāma we have the earliest acknowledgement in the world literature of sex-desire in an individualised form as the primal source of all existence. Even the act of consummation has been openly described in the Wedding Hymn of Ṛgveda (X. 85, 37).

In the later literature Kāma becomes personified as a god of love. One of the Atharvanic spells (III. 25) mentions the arrows of this god with which he pierces the human hearts. These arrows are winged with pains, barbed with longing and shafted with desire. Erotic imagery is freely used in the subsequent Brahmanic and Upaniṣadic literature as well. The Śatapatha Brāhman, in a systematic manner says that the fire-altar, who is a woman (*yoṣā*) and the fire being her man (*vṛṣan*), should be constructed in shapely elegance, that is, broad about the sides, narrow between the shoulders and contracted in the middle. These and numerous such mentions

clearly illustrate the obsession with the sexual imagery even in descriptions of religious and ritualistic practices.

However, although the power of sex to enthral and disturb is fully recognised in the Vedic literature, yet it is usually subservient to religious theory and practice. The Vedic Gods are, as a rule, sexually moral and scarcely any erotic word or act is ascribed to them. But in the Bṛhadāraṇyaka Upaniṣad we find for the first time the sex problem beginning to occupy the attention of the sages. This Upaniṣad loftily declares that sex-desire stands on the same level as any other desire. It also gives a brief exposition of the mystery of sex relationship by Pravāhaṇa Jābāli of the Pāñcāla country who is sought for instructions by Uddālaka Āruṇi at the instance of his inquisitive son Śvetaketu. The discourse here represents the sexual act, for which woman is said to have been created by Prajāpati. Rules are also given for approaching a woman, for dealing with the lover of one's own wife and for obtaining desirable progeny. It is interesting to note that the passage (Brih. Up. VI. 4, 4) distinctly refers to Uddālaka Āruṇi as one of the former teachers of the Erotic science and that its knowledge is associated with Pāñcāla country to which both Pravāhaṇa Jābāli and Uddālaka Āruṇi belonged.

Many centuries later, the first systematic work on Indian Erotics that we possess, written by Vātsyāyana, confirms the tradition by naming Āuddalaki Śvetaketu as the first human founder of Kāmaśāstra and indicates the Pāñcāla country as its original venue by connecting therewith another of its original teachers Bābhravya. It is probable that Āuddalaki Śvetaketu further developed the rudiments of knowledge which he had received from his father Uddālaka Āruṇi on the basis of Pravāhaṇa Jaibali's teachings and made the Pāñcāla country a centre of its specialised instruction.

From all this discussion it would appear that the Kāmaśāstra, like any other Śāstra, arose in very close connection with religion and religious practice. The knowledge of the mysteries of love may be deemed excluded by the austerity of religious practices, but there was a possible connection,

partly through eroticism involved in certain Vedic rites, and partly through consideration of questions relating to conception and procreation in certain ceremonies, the esoteric knowledge of which is foreshadowed in the Brih. Up. and the Āśvalāyana Gṛhya Sūtra (I. 13, 1), besides many other Brahmanas and Upaniṣads. Thus one thing is clear that whatever might have been the cause, the subject was never tabooed, and we actually find a glimpse of the dim beginnings of Kāmaśāstra within the Vedic Schools, the holy Śvetaketu becoming in course of time a recognized authority.

The Śāstras of Artha and Kāma, wealth and love, more than that of Dharma or duty, would naturally spread beyond the narrow groups of ritualistic thinkers and become more thoroughly secularised and specialised with a greater appreciation of the realities of life. It is possible to assume that there must have been a time when primitive Kāmaśāstra was studied and taught quite as seriously in the same schools as the other Śāstras in their primitive form, to reconcile the three recognised aims of life by emphasizing their equal importance and harmonious blending. Strangely enough this is the position in most of the highly civilised societies today. The sex-education imparted to young children in most of the developed western countries is meant to acquaint them with the subtlities of sex life and thus equip them for better adjustment in their marital life later. Vātsyāyana, author of the famous Kāma-sūtras, claims that he has not imagined Kāma under of the cover of Dharma, and assures that if he has spoken attractively of things which inflame desire it is because his subject demanded it. He, however, concludes that he has composed it with the deepest thought and utmost purity of life for the good of the world and not for libidinous purposes. (Cf. Ibid. VII. 2, 54ff.)

Vātsyāyana does not claim to be the first author of the subject. He ascribes the first formulation of this discipline to Prajāpati or the Creator, and thus claims a divine provenance for the subject, Thereafter he tells us that Auddālaki Śvetaketu, a vedic sage, first gave an exposition in five hun-

dred chapters, which Pāñcāla Bābhravya condensed into a hundred and fifty chapters under definite Sections, namely General Princples (*Sādhāraṇa*), Sexual Unions (*Sāmprayogika*), Courtship and Marriage (*Kanyā-saṁprayogika*), the Wife (*Bhāryādhikārika*), Wives of other People (*Pāradārika*): the Prostitute (*Vaiśika*) and Secret Lore of Extraneous Stimulation (*Aupaniṣadika*). Of these topics, Dattaka, at the request of the courtesans of Pāṭalīputra , chose the sixth (*Vaiśika*) section as his special subject and wrote a treatise on it. His example was followed by Cārāyaṇa, Suvarṇanābha, Ghoṭakamukha, Gonardīya, Goṇikāputra and Kucūmāra, each of whom wrote a monograph on one of the remaining subjects in the order given above. In view of the fractional and specialised nature of separate treatises of these ancient authorities and the difficulty of mastering Bābhravya's extensive work as a whole, the Śāstras were getting lost. Under these circumstances Vātsyāyana undertook to write a comprehensive compendium containing all the seven sections of Bābhravya's work within a reasonable dimension. That the predecessors of Vātsyāyana were not mythical names, but learned and respectable persons is established from various other independent sources. Both Vātsyāyana and his commentator Yaśodhara of 13th century, cite and amply quote from these early authorities (Cf. Ks. II. 1, 25; 2, 4-5; V. 4, 31; VI. 6, 36; VII. 2, 56, etc.). Thus there can be no doubt that Vātyāyana's work draws upon and fixes a floating mass of traditional material arranged them in a methodical form in seven sections on the accepted model of Bābhravya's original treatise.

The Kāmasūtra, in course of time, became such a definitive treatise that it eclipsed all previous works, which unfortunately were getting extinct, and as the position stands today, Kāma Sūtra is the oldest existing work on Erotics in India, and no work prior to it is known to exist even in any other language of the world. Hence it would be no exaggeration to say that Erotics as a Science and Art found its earliest recognition and exposition in India and from here it may have travelled to different parts of the world.

However, after Kāmasūtra, numerous other works were written and some of them have their own importance and authenticity. Rati Rahasya of Kokkoka is perhaps the earliest such work after Kāmasūtra. It professes to follow Vātsyāyana closely but also claims to have used Nandikeśvara and Goṇikāputra. Nāgarasarvasva of Padmaśrī, Pañcasāyaka of Maithila Jyotirīśvara, Anaṅgaraṅga of Kallyāṇamalla, Ratiratnapradīpikā of Mahārāja Devarāja, Ratimañjarī of Jayadeva, Kandarpacūḍāmaṇi of King Vīrabhadra are some other important works written after Ratirahasya and have their own significance. In addition to these there are several other smaller works on the subject of which some are published while many othere still remain unpublished.

All this discussion would reveal that Erotics had never been a neglected subject. Besides the treatment given to it makes it both an Art and a Science, and none of the classical works could be branded as vulgar or obscene. However, with an exception of a few, these ancient wokrs are not available and translations in English are confined only to the Kāmasūtra, Ratirahasya and Anaṅgaraṅga. Therefore I have tried to assemble all the information contained in the works mentioned and describe their technical terms on the basis of all the extant Texts whether published or unpublished and refer each description to its orinal source. Thus the entire range of material of this science has been incorporated in the present Encyclopedia and discussed in an authentic and fairly comprehensive manner. It would thus be found that most of the classical matter, now being not available and with an exception of the three mentioned above none ever translated in English this work alone contains all the material from Texts presented for the first time in English.

To avoid obscenity I have deliberately avoided pictures. Moreover, I wanted to present all the matter bearing on the subject in an authentic manner and provide more of mental food than visual. How far I have succeeded is now left to the judgment and evaluation of the readers.

RKR

PRONUNCIATION GUIDE

List of Sanskrit Letters with Roman equivalents in the order of Sanskrit alphabet followed in this work.

VOWELS

अ A as in rur*a*l.
आ Ā as in f*a*ther.
इ I as in l*i*ly.
ई Ī as in f*ee*d.
उ U as in f*u*ll.
ऊ Ū as in f*oo*l.
ऋ Ṛ as in Chr(i)stmas
ॠ Ṝ is the prolonged Ṛ
ऌ Ḷ as in Fl(i)p
ॡ Ḹ is prolonged Ḷ.
ए E as in pr*ey*.
ऐ AI as c*a*t.
ओ O as in g*o*.
औ AU as in c*ow*.
अं Ṁ as in pu*n*ctual.
अः Ḥ as in exclamation *Aḥ*

CONSONANTS

क Ka as in se*e*k.
ख KHa as in *kh*aki.
ग Ga as in *g*o.
घ GHa as in a*gh*ast.
ङ Ṅ as in mo*n*key.
च Ca as in *ch*um.
छ CHa as in Chur*chhill*.
ज Ja as in *j*ump.
झ JHa pronounced *jj*ha with a forceful expiration.
ञ Ñ as in pu*n*ch.
ट Ṭa as in *T*omb.
ठ ṬHa as in *th*ug.
ड Ḍa as in *d*rum.
ढ ḌHa as in ad*h*ere.
ण Ṇ as in hu*n*ting.
त Ta as in p*a*th.
थ THa as in *th*rough.
द Da as in mo*th*er.
ध DHa *dh*a pronounced with deep expiration.
न Na as in *n*ut.
प Pa as in *p*unish.
फ PHa as in *ph*one (pronounced softly).
ब Ba as in *b*ut.
भ BHa as in a*bh*or.
म Ma as in *m*ud.
य Ya as in l*o*yal.
र Ra as in *r*ub.
ल La as in *l*uck.
व Va as in *v*ulgar.
श Śa as in *sh*arp.
ष Ṣa as in *sh*ut.
स Sa as in *s*ee.
ह Ha as in *h*ear.
क्ष Kṣ is a compound of K and Ṣa.
ज्ञ JÑa as Zulu word *nya*nga when the *y* is pronounced.

BIBLIOGRAPHY AND ABBREVIATIONS

Ar.	Anaṅgaraṅga.
Aś.	Arthaśāstra.
Bhāg.	Bhāgavata Purāṇa
Bk.	Bābhravyakārikā, by Bābhravya. Edited by Paṇḍitarāja Ḍhuṇḍhirāja Śāstrī. Chokhamba Sanskrit Series Office, Varanasi, 1967.
Kādamb.	Kādambarī-svīkaraṇa-sūtra, by Rājarṣi Purūravaḥ (Edition as above).
Kās.	Kāmasamūha by Ananta
Kcū.	Kandarpacūḍāmaṇi of Virabhadradeva, Edited by Vaidya Jādavajī Trīkamji Ācārya, Published by Maṇilāla Icchārāma Desai, Bombay, 1981 (Saṁvat).
Kk.	Kelikutūhala
Km.	Kuṭṭanīmatam
Ks.	Kāmasūtra of Vātsyāyana
Kṣkv.	Kṣemendra : Kalāvilāsa
Kt.	Kāmatantra by Daivajña Sūryavarya, Edited by Paṇḍitarāja Ḍhuṇḍhirāja Śāstri. Chowkhamba Sanskrit Series Office, Varanasi, 1967.
Kucū.	Kucūmara-tantra
Kumāra.	Kumāra Sambhava of Kālidāsa
Mahābhā.	Mahābhāṣya on the Pāṇinī Sūtras
Malli.	Mallinātha's Commentaries on the works of Kālidāsa.
Mbh.	Mahābhārata
Ms.	Manusmṛti
Narma.	Narma-keli-kautuka-saṁvāda, by Kavirāja Rājamukuṭa Daṇḍī, Edited by Pt. Ḍhuṇḍhirāja Śāstrī. Chowkhamba Sanskrit Series Office, 1967.
Ns.	Nāgara Sarvasva

Pau.	Paurūravas-manasija-sūtra by Jayakrishna Dixit, Edited by Pt. Ḍhuṇḍhirāja Śāstri, Chowkhamba Sanskrit Series Office, 1967.
Ps.	Pañcasāyaka
Raghu.	Raghuvaṁśa of Kālidāsa
Rk.	Ratikallolinī by Sāmarāja Dixit, Edited by Pt. Ḍhuṇḍhirāja Śāstrī, Chowkhamba Sanskrit Series Office, Varanasi, 1967.
Rm.	Ratimañjarī
Rp.	Ratiratnapradīpikā by Prauḍhadevarāja, Edited by Pt. Ḍhuṇḍhirāja Śāstri, Chowkhamba Sanskrit Series Office, Varanasi, 1967.
Rr.	Ratirahasya
Ṛv.	Ṛgveda
Śākunt.	Śākuntala of Kālidāsa
Sd.	Smaradīpikā
Śṛdī.	Śṛṅgāra-rasa-prabandha-dīpikā by Kumāra Harihara, Edited by Pt. Ḍhuṇḍhirāja Śāstri, Chowkhamba Sanskrit Series Office, Varanasi, 1967.
Su.	Suśruta Saṁhitā
Vp.	Viṣṇu Purāṇa
Vs.	Vikrama Saṁvat (Indian year named after king Vikramāditya).
Śṛm.	Śṛṅgāramañjarī of Sant Akbar Shah, Dept. of Archaeology, Hyderabad.

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A

AKṢARA-MUṢṬIKĀ-KATHANA means the art of understanding writings in cipher and also the writing of words in a peculiar way, i.e., *Phā-cai-vai-jye-ā-śrā-bhā-ā-kā-mā-pau-mā-caiva*, which contains the first letter of every month of Hindu calendar in its order of Phālguna, Caitra, Vaiśākha, Jyeṣṭha, Āṣāḍha, Śrāvaṇa, Bhādrapada, Āśvin, Kārtika, Mārgaśīrśa, Pauṣa, and Māgha, etc., (Ks. I. 3, 15). See also Catuḥṣaṣṭikalās.

AGAMYA-PURUṢA means a man who should be avoided by the Veśyās (prostitutes). The following types of men come under this category : One who is sickly; one who is consumptive; one whose mouth contains worms; one whose breath smells like human excrement; one whose wife is dear to him; one who speaks harshly; one who is always suspicious; one who is avaricious; one who is pitiless; one who is a thief; one who is self-conceited; one who has a liking for sorcery; one who does not care for respect or disrespect; one who can be gained over even by his enemies by means of money; and lastly, one who is extremely bashful. (Ks. VI. 1, 16)

AGAMYĀ-NĀYIKĀS are women with whom physical union is strictly forbidden. These may be any one of the following :

A leper; a lunatic; one who is morally depraved; one who divulges the secrets; one who flirts publically and

expresses a desire for sexual intercourse; one whose youth has already faded; one who is extremely white; one who is extremely black; a bad-smelling woman; one who is a near relative; one who is a female friend; one who leads the life of a recluse; one who, being the wife of the teacher, pupil, or sister, a relative; wife of a friend; wife of a brahmin well-versed in sacred scriptures; and one who is a king's wife.

The followers of Bābhravya say that any woman who has been enjoyed by five persons is a fit and proper subject to be enjoyed. But Goṇikāputra is of the opinion that even if such may be the case, the wives of a relative, of a learned brahmin, and of a king should be excepted. (Ks. I. 5, 29-31).

AGAMYĀ-STRĪ means a class of women with whom sexual connection should be avoided by wise men. Such women are as follows :

A virgin without marrying her; a female religious mendicant, such as, a nun or an ascetic; a chaste wife (i.e. a woman who is living virtuously with her husband); wife of an enemy; wife of a friend; a disesased woman; wife of a pupil or disciple or a woman who is herself a pupil or disciple; wife of a brahmin (in case when the man belongs to any other caste); a woman who is an outcaste; a mad woman; wife of a kinsman or with whom blood relation exists; an old woman; wife of the preceptor or tutor; a pregnant woman (who is not a married wife); an unknown woman (i.e. whose family, personal habits and other particulars are unknown); a vicious woman; a woman whose complexion is entirely yellow; or a very dark complexioned woman. (Ar. VIII. 40; Kcū. I. 5, 23-26; Rk. 38).

ANGA is the name of a country of ancient India. Here the Brāhmaṇas under the pretext of giving flowers to the ladies, used to enter into the harems and spoke with the ladies from behind a curtain; from such conversations union afterwards usually took place. (Ks. V. 6, 37).

AṄGARĀGAS are fragrant unguents. Kalyāṇamalla prescribes some recipes for the purpose.

First preparation: Levigate Sandal-wood; Uśīra (*Andropogon Muricatus*), Harītakī, Lodhra, and the bark of Mango tree with water and anoint the body. It will soon destroy the bad odour due to perspiration.

Second preparation: Levigate together Harītakī, leaves of Nīma tree (*Azadirachta Indica*) Lodhra, barks of Dāḍima (*Punica Granatum*) and Saptaparṇa trees and apply to the body. It will act as a deodoriser.

Third and Fourth preparations: Either levigate ripe tamarind with the seeds of Karañja (*Pongamia Glabra*), or levigate Harītakī with the root of Bilva tree (*Aegle Marmelos*). These two serve as excellent deodorisers of armpits and such other parts.

Fifth preparation: Levigate together Nāgakesara flower, Aguru (*Aquilaria Agallocha*) Uśīra, kernel of Kola fruit (*Zizyphus jujuba*), Netravālā, and Sandalwood, and anoint the body therewith: It removes quickly the bad odour due to perspiration.

Sixth preparation: Take equal parts of the flowers of Pīlū tree (*Salvadora Persica*), and fruits of Jambū tree; pound them together and apply the same to the body during summer and the perspiration will be arrested.

Seventh preparation: Pound together leaves of Nīma tree, lotus, Lodhra, and the bark of Dāḍīma tree and apply as before—it will have the same effect.

Eighth preparation: Pound together filaments of Sirisa flower (*Albizza procera, Albizza Odoratissima*), Uśīra, and Lodhra—this may either be rubbed on the body or taken internally, the result will be the same as before.

Ninth preparation: Take equal parts of sandal wood, Elā (Cardamom) seeds, Kacūra (*Curcuma Zedoaria*), Tejapāta, Sigru (*Moringa Oleifera*), Harītakī, Mūstā, and Netravālā;

levigate and apply the compound to the body. Result will be a most fragrant unguent called Kāmī-vallabha.

Tenth preparation : Pound together equal quantities of Camphor, saffron, Lodhra, Thūner (*Cereus Grandiflorus*), Netravālā, Mūstā, Uśīra, and apply the preperation to the body—it will be an excellent unguent.

Eleventh preparation : Take Tejapāta, Balāka, Sandalwood, Uśīra, and Aguru; pound them together, and apply the embrocation to the body : it is a very fragrant unguent.

Twefth preparation : Pound into a very fine powder Kastūrī (Musk), Nāga-kesara, Śilājīta (*Asphaltum Puniabium*), Sandalwood, Ghana, Śrībāsa Dhūp a (Resin of *Pinus Longifolia*), Kanaka (*Datturа Alba*), Camphor, Jāti fruit (*Myristika Fragrans*), Thūner, and seeds of Pūti-karañja (*Cirabilva Holoptelea Integrifolia*); mix them with juice of betel leaves, and apply the ointment to the body. The perfume is so good that it is suitable even for the kings.

Thirteenth preparation : Take one part of Mustaka, four parts of Harītakī, two parts each of Kuṣṭha, Thūnera and of Camphor, five parts of Śaileyaka (*Parmelia Perorata*) and nine parts of Nakha; pound them together and the unguent thus prepared is called Kastūrīdala (fragrant as Musk).

Fourtenth preparation : Take one part each of Nakha, Harītakī, Uśīra, lotus, Jaṭāmāṁsī, Saumpha, and Karañja seeds, two parts each of Nāga-kesara and Mālakāṅganī (*Celastrus paniculata*), three parts each of Camphor, Aguru, Musk, Jāyaphala and Thūnera; pound them all together;. This Unguent is called Saurabha-garbha (womb of fragrance) and is liked by everybody. However, it is fit to be used by royalty only, as the ingradients used in it are difficult to be procured by an ordinary man. (Ar. VII. 43-50; 55-64; Cf. Ns. IV. 5, 14-15; Ps. II. 50ff.; Rk. 228-230).

AÑCITA is a special kind of Kissing in which the part below the breasts or armpits are lightly scratched by the fingers or they are tenderly kissed. (Ks. II. 3, 23c).

ATYAVAPĪḌITAKA-CUMBANA means greatly pressed kiss which is effected by taking hold of the lower lip between two fingers and then after touching it with great force with the lips. (Ks II. 3, 12).

ADBHUTA-RATA means unusual types of congress. They are Sthirarata (s.v.), Avalambitaka (s.v.), Dhenuka (s.v.), Saṁghāṭaka (s.v.), Goyūthikam (s.v.), etc. (Ks. II. 6, 36 et. seq.)

ADHARA-SPHURITA is a form of mouth congress in which the man pulls the labia majoria of the vagina with his tongue and lips and kisses them. (Rp. VI. 41).

ADHARMA-SAṀŚAYA is a kind of doubt about religious merit. When a courtesan feels doubtful whether she would lose religious merit by abandoning a man who is attached to her without giving him the slightest favour, and thereby causing him unhappiness in this world and the next, this is called a doubt about the loss of religious merit. (Ks. VI. 6, 25).

ADHORATA is the lowest type of unusual congress practiced on the anus. It is mostly prevalent, according to Vātsyāyana, in the southern countries. (Ks. II. 6, 49; Kcū. II. 6, 40).

ANAṄGARAṄGA is a work on Indian Erotics written by Kalyāṇamalla. It runs into ten Chapters. The author wrote it to please his patron Lāḍakhān, son of King Ahmad of the Lodī dynasty. The work contains classification of men and women, days and time most congenial for sexual excitement and pleasure, ways and means of producing orgasm, ingradients and aphrodisiacs for both men and women, depilatory chemicals, stiffening the loose and sagging breasts and numerous other topics of Erotics.

The work belongs to the 16th century A.D. and is considered quite an authentic treatise on the subject.

The Scope of Anaṅgaraṅga covers the stock matter plus the eight kinds of Nāyikās, a longish section on palmistry, and an extended account of various Bandhas (postures for congress).

ANARTHA-TRIVARGA means the triology of Anartha, Adharma, and Dveśa. (Ks. VI. 6, 6). See also ARTHĀNUBANDHA.

ANARTHA-SAṂŚAYA means doubt about loss of wealth. When a courtesan is uncertain whether some powerful but low-principled fellow would cause loss to her because of her being civil to him, this is called doubt about the loss of wealth. (Ks. VI. 6, 24).

ANARTHO'ARTHĀNUBANDHA means loos of wealth attended by gains of the future good. When a courtesan at her own expense, and without any results in the shape of gains has connections with a great man, or with an avaricious minister, for the sake of diverting some misfortune or removing some cause that may be threatening the destruction of a great gain, this loss is said to be a loss of wealth attended by gains of the future good which it may bring about. (Ks. VI. 6, 16).

ANARTHO'NARTHĀNUBANDHA means loss of wealth attended by other losses. When a courtesan is kind to a man who is very stingy, or to a man proud of his looks, or to an ungrateful man skilled in gaining the heart of others, but if such a man, in addition, is a favorite of the kind and moreover is cruel and powerful, then in the absence of good results at the end and with a chance of her being turned away at any moment, the loss is called a loss of wealth attended by other losses. (Ks. VI. 6, 18).

ANUBANDHA means attendant gains. (Ks. VI. 6, 7).

ANURĀGIṆĪ-LAKṢAṆA are the sings of desire and love.

According to Guṇapatākā the signs of desire are identical both in women who have already tasted coition and in those who have not.

A girl who sucks at her lips; whose eyes stray about like fish in a river pool; who wears flowers in her hair, binds it up and then lets it down again; whose breasts show through her clothes, her buttocks likewise—whose girdle keep slipping however tightly she ties it—all these things serve in a woman to make known that she is in love. If she longs for a man as often as his face, his good looks, his conversation, his virtues and his affections are praised; and if, when he is not present, she delights in hearing news of his acquaintances and his friends—these, too, are signs that she is in love. (Rr. IV. 25-27).

Anaṅgaraṅga adds further signs by which a man can detect that the woman is attracted towards him :

When the woman blushes at the sight of the man.

When she does not look straight in the face of the man.

Scratches the earth with the toe while standing.

Uncovers the body on some pretext.

Laughs without cause; often leers and casts side-glances.

When being asked a question she answers slowly in an inaudible voice with a smile.

When she follows the man while walking on the pretext of some conversation in order to keep his company for a long time.

When at the sight of the beloved attracts his attention by loud talks on the excuse of speaking to some other person, i.e. she wants to hide her real intention from the person to whom she is speaking while she wants to draw the attention of her beloved.

Makes friendship with the friends of her beloved and repeatedly enquires about many things concerning him, such

as who are the women who frequent his house ? Are they beautiful ? Whom does he love most ? and so on.

When at the sight of the beloved she presses her breasts with her hands, cracks her fingers while yawning.

When she does not appear before her lover though repeatedly solicited unless she is well-dressed.

Throws playfully flowers and similar objects at the lover.

Coughs for a long time; rubs the palms of the hand or fidgets with the hands.

Goes to the house of the beloved on any pretext.

When her hands, feet and the face perspire at the sight of the beloved.

The skilled lover, being assured by these signs that the woman is attracted towards him, should without any fear, send a Dūtī (s.v.) to her. (Ar. VIII. 43-48; Cf. Rp. VII. 67-82; Rk. 41).

ANUVAKTRA is a form of Kissing. When the husband and wife, while kissing each other as described under Saṁpuṭa (s.v.), play with each others' tongues then it is called Anuvaktra. (Ar. IX 19a).

1. ANTAḤPURIKĀ-VṚTTA means the description of the women of the royal harem.

The women of the royal harem cannot see or meet any person because of their being strictly guarded. Neither do they have desires satisfied because their only husband is common to many wives. For this reason, among themselves they give pleasure to each other in various ways, as follows :

Having dressed the daughters of their nurses, or their female friends, or their female attendants, like men, they accomplish their objects by means of bulbs, roots, or fruits of the form of the Liṅgam; or they lie down upon the statues of male figures in which the Liṅgam is visible and erect.

Some kings, who are compassionate, take certain medicines to enable them to enjoy many wives in one night,

simply for the purpose of satisfying the desire of their women, though they perhaps have no desire of their own.

Others enjoy with great affection only those wives that they particularly like, while others take them only as the turn of each wife arrives, in due course. Such are the ways of enjoyment prevalent in Eastern countries; and what is said about the means of enjoyment of female is also applicable to the male.

By means of their female attendants the ladies of the royal harem generally get men into their apartments in the disguise of or dress of women. Their female attendants, and the daughters of their nurses, who are acquainted with their secrets, should exert themselves to get men to come to the harem in this way by telling them of the good fortune attending it, and by describing the facilities of entering and leaving the palace, the large size of the premises, the carelessness of the sentinels, and the irregularities of the attendants about the persons of the royal wives. But these women never induce a man to enter the harem by telling him falsehood, for that would probably lead to his destruction. (Ks. V. 6, 1-5; Kcū. V. 6, 1-49) See also NĀGARAKA

2. ANTAḤPURIKĀ-VṚTTA is the description of the conduct of the ladies and attendants of the harem called severally Kañcukīyas (s.v.) and Mahattarikās (s.v.) and the king's behaviour towards them. They are supposed to bring flowers, ointments, and clothes, from the king's wives to the king. Having received these things the king should return through them the things worn by him the previous day. In the afternoon the king, having dressed and put on his ornaments, should interview the women of the harem, who should also be dressed and decorated with jewels. Then, having given to each of them such place and such respect as may suit the occasion and as they may deserve, he should carry on a cheerful conversation with them. After that, he

should see such of his wives as may be virgin widows remarried, and after them the concubines and dancing girls. All these should be visited in their own private rooms.

When the king rises from his midday nap the woman whose duty it is to inform the king regarding the wife who is to spend the night with him should come to him accompanied by the famale attendants of that wife whose turn may have arrived in the regular course, and of her who may have been accidently passed over as her turn arrived, and of her who may have been unwell at the time of her turn. These attendants should place before the king the ointments and unguents sent by each of these wives, marked with the seal of her ring; and their names and their reasons for sending the ointments should be told to the king. After this the king accepts the ointment of one of them, who then is informed that her ointment has been accepted and that her day has been settled.

At festivals, singing parties and exhibition all the wives of the king should be treated with respect and served with drinks.

But the women of the harem should not be allowed to go out alone, nor should any woman outside the harem be allowed to enter it except those whose character is well known. And lastly, the work which the king's wives have to do should not be too fatiguing. (Ks. IV. 2, 55-66; Kcū. V. 6, 1-49).

ANTAḤ-SAMDAMSA or pressing inside is the fourth stage of Auparisṭaka (s.v.) or mouth congress.

When being asked to go on the eunuch puts the Liṅgam further into his mouth and presses it with his lips and then takes it out, it is called the inside pressing. (Ks. II. 9, 19; Kcū. II. 9, 16; Rp. VI. 30-31).

APADRAVYAS mean artificial things which are put on or around the Liṅgam to supplement its length or its thick-

ness so as to fit it into the Yoni. In the opinion of Bābhravya, these Apadravyas should be made of gold, silver, copper, iron, ivory, buffalos horn, various kinds of wood, tin or lead, and should be soft, cool, provocative of sexual vigour, and well-fitted to serve the intended purpose. Vātsyāyana, however, says that they may be made according to the natural liking of each individual. The following are the different kinds of Apadravyas :

(i) The artificial Liṅgam (Kṛtrim Liṅga) should be of the same size as the Liṅga of the person and its outer surface should be made rough with globules.

(ii) The couple (Saṅghaṭī) is formed of two pieces of the above.

(iii) Cūḍaka consists of three pieces of the above.

(iv) Kañcuka or Jālaka is a tube open at both ends with a hole through it. Outwardly it is rough and studded with soft globules and made to fit the size of the Yoni and tied to the person's waist.

When such a thing cannot be obtained, then a tube made of wood, apple, or tubular stalk of the bottle-gourd, or a rod made smoothe with oil and extracts of plants, and tied to the waist with string, may be made use of, as well as a row of soft pieces of wood tied together.

The above are things that can be used in connection with or in the place of the Liṅgam. They are not meant for general use but for the use of only the invalids and old persons. (Ks. VII. 2, 4-14).

The people of southern countries think that true sexual pleasure cannot be obtained without perforating the Liṅga. They, therefore, cause it to be pierced like the lobes of the ears of an infant pierced for earrings.

Now, when a young man perforates his Liṅga (Liṅga-vyadhana, s.v.) he should pierce with a sharp instrument, and then stand in water as long as the blood continues to flow. At night he should engage in sexual intercourse, even

with vigour, so as to clean the hole. After this he should continue to wash the hole with decoctions of Pañca-kaṣāya (s.v.) and increase the size by putting into it small pieces of cane and the *Wrightea antidysenterica*, which will gradually enlarge the orifice. It may also be washed with licorice mixed with honey and the size of the hole increased by the fruit stalks of the Sīsama tree. The hole should also be anointed with small quantity of oil.

In the hole made in the Liṅga a man may put Apadravyas of various forms, such as, the round, the round on one side, the wooden mortar, the flower, the armlet, the bone of the heron, the goad of the elephant, the collection of eight balls, the lock of hair, the place where the four roads meet (i.e. a cross), and other things which may be named according to their forms and means of using them. All these Apadravyas should be rough on the outside according to their requirements. (Ks. VII. 2, 4-24).

APARĀNTAKA was the name of a country in ancient India. Here, the people gave their beautiful wives as presents to the ministers and the kings. (Ks. V. 5, 34).

The royal ladies too, of this country were not well protected and consequently many young men were passed into the harem by the women who had access to the royal palace. (Ibid. V. 6, 29).

APAHASTAKA is a kind of striking in love where the lover strikes on the body of the beloved by the back of the palm. (Ks. II. 7, 3; Kcū. II. 7, 11-12; Rp. VI. 56).

ABHIDHĀNA-KOŚA means a Dictionary. Knowledge of consulting and making use of a Dictionary is one of the Sixty-four Arts. (See Kalā). (Ks. I. 3, 15).

ABHIDHĀNA-KOŚA-VIJÑĀNA means knowledge of Dictionaries. It is one of the Sixtyfour Arts. (Ks. I. 3, 15). See also CATUḤṢAṢṬI-KALĀ.

ABHIMĀNIKĪ-PRĪTI means love resulting from Thinking. Love which is felt for things to which we are not habituated and which proceeds entirely from ideas, is called resulting from thinking. As for instance, that love which some men and women and eunuchs feel for the Auparisṭaka or mouth congress, and that which is felt by all for such things as embracing, kissing and so on are of this kind. (Ks. II. 1, 39, 40; Rp. VII. 44).

ABHIYOGA means meeting with the beloved. If a lover has met with some beloved at a certain place, he should not meet another at the same place (Ks. V. 2, 25; Kcū. V. 3, 2.).

ABHYĀSIKĪ-PRĪTI means love acquired by continual habit and practice of some act, as for instance, the love of sexual intercourse, the love of hunting, the love of drinking, the love of gambling, and so on. (Ks. II. 1, 39-40).

ABHYŪṢAKHĀDIKĀ is a kind of play in which, according to the Jayamaṅgalā commentary of the Kāmasūtra, fruits are eaten after baking them in fire. (Ks. I. 4, 28).

AYATNA-SĀDHYĀ means a woman who is easily gained over. The characteristics of such a woman are as follows :

(1) Women who stand at the door of their houses.
(2) Women who are always looking out on the street.
(3) Women who sit conversing in their neighbour's house.
(4) A woman who is always staring at you.
(5) A female messenger.
(6) A woman who looks sideways at you.
(7) A woman whose husband has taken another wife without any just cause.
(8) A woman who hates her husband, or who is hated by him.
(9) A woman who has nobody to look after her or keep her in check.

(10) A woman who has not had any children.
(11) A woman whose family or caste is not well known.
(12) A woman whose children are dead.
(13) A woman who is very fond of society.
(14) A woman who is apparently very affectionate with her husband.
(15) The wife of an actor.
(16) A widow.
(17) A poor woman.
(18) A woman fond of enjoyments.
(19) The wife of a man with many younger brothers.
(20) A vain woman.
(21) A woman whose husband is inferior to her in rank or ability.
(22) A woman who is proud of her skill in the arts.
(23) A woman disturbed in mind by the folly of her husband.
(24) A woman who has been married in her infancy to a rich man, and not liking him when she grows up, desires a man possessing a disposition, talent, and wisdom suitable to her own taste.
(25) A woman who is slighted by her husband without any cause.
(26) A woman who is not respected by other women of the same rank or beauty as herself.
(27) A woman whose husband is devoted to travelling.
(28) The wife of a jeweller.
(29) A jealous woman.
(30) A covetous woman.
(31) An immoral woman.
(32) A barren woman.
(33) A lazy woman.
(34) A cowardly woman.
(35) A humpbacked woman.
(36) A dwarfish woman.
(37) A deformed woman.

(38) A vulgar woman.
(39) An ill-smelling woman.
(40) A sick woman.
(41) An old woman.
(Ks. V. 1, 51-54; Ar. VIII. 42; Ns. XV. 1-6; Rk. 40).

Almost identical characteristics of such women are found in a few other important works :

A woman who is always standing at the door, one who looks back at you sideways when you stare at her, one who has been thrown over and has lost her pleasures; one who is childless and despised for lack of pregnancy; one who is shameless or neglected or who loves company; whose children have all died, who has been deserted through barrenness, or who is unjustly slighted by co-wives; a young widow; a woman who has had too many pleasures; a woman who is poor; an estimable woman who has married beneath her; an educated woman who scorns her husband; an eldest daughter with many brother-in-laws; one whose husband is travelling and who lives in her relatives' house; one who is perpetually visiting relatives; one who is sociable; one who has no sons, only daughters; a handsome woman who is wronged for some reason; a young woman who is rebuked; a woman of affectionate nature—besides these the wife of a strolling entertainer, a criple, a dwarf, a stinkard, a bumpkin, or an invalid, or one married to a poltroon, an old man, an impotent man or a waster—these women can be had for the asking.

A woman who has the second toe of her left foot longer than the big toe or shorter than the middle toe, or whose little toes do not touch the ground or the toe next to them, who squints, has yellow-gold eyes and who smiles when she has no reason—such a one is called Puṁścalī (a woman who runs after men. (Rr. XIII. 29-36; Kcū. V. 3, 2-14; Sd. 150-169).

AYANTRITA-RATI implies spontaneous congress. The

congress that takes place between two persons who are attached to one another, and which is done according to their own liking is called 'spontaneous congress'. (Ks. II. 10, 26; Rp. VI. 12).

ARTHA, which indicates material prosperity, is one of the four aims of life (Puruṣārthas)—other three being Dharma, Kāma and Mokṣa. (Ks. I. 1, 1-4).

In the beginning, the Lord created men and women, and having regard for their well-being, He revealed in ten thousand chapters the ways of securing the threefold Aims of Dharma, Artha and Kāma. Matters dealing with Artha were later elaborated and propounded by Bṛhaspati. (Ks. I. 1, 1-10).

Artha is the acquisition of Arts, material properity, such as land, gold, cattle, foodgrains, utensils, friends, and so forth. It is also protection of what is acquired and the increase of what is protected. One should learn about Artha from merchants who are well-versed in the ways of trade and commerce. (Ks. I. 2, 9-10).

Believers in the force of Destiny, however, maintain that it is useless to pursue Artha, since at times it eludes one in spite of great efforts; while at others it comes to a man unasked and as if by sheer chance. All this is due to the force of Destiny which alone brings wealth to a man, hurls him into poverty, crowns him with victory, brings defeat to him and showers happiness, or heaps misery on him. It was Destiny that raised Bali to the throne of Indra : it was Destiny again, that wrought his subsequent downfall and only Destiny could have reinstated him.

To these Vātsyāyana replies thus : Acquisition of every object presupposes at all events some exertion on the part of man, the application of proper means may be said to be the cause of gaining all our ends, and this application of proper means being thus necessary even where a thing is destined to happen—It follows, therefore, that a person who does nothing

will enjoy no happiness. (Ks. I. 2, 32-39; Cf. Kcū. I. 2, 12-13).

ARTHA-TRIVARGA means the Triology of Artha (s.v.), Dharma (s.v.) and Kāma (s.v.). (Ks. VI. 6, 5).

ARTHAŚĀSTRA is a famous ancient work in Sanskrit by Kauṭilya. Although it discusses mainly topics belonging to the field of Politics and Economics, it also contains treatment of topics like courtesans, Maidens, and sexual offences. The work is of great authenticity and belongs to third century B. C.

ARTHA-SAṂŚAYA means doubt about wealth. When a courtesan is not certain how much a man may give to her or spend upon her, this is called a doubt about wealth. (Ks. VI. 6, 21).

ARTHĀGAMOPĀYA implies means of getting money from the lover by a Veśyā (s.v.).

Money is got out of a lover in two ways : By natural or lawful means and by artifices. Old authors are of the opinion that when a courtesan can get as much money as she wants from her lover, she should not make use of artifices. But Vātsyāyana lays down that though she may get some money from him by natural means, yet when she makes use of the artifices he gives her double more, and therefore artifices should be resorted to for the purpose of extorting money from him at all events.

Artifices :

Now, the artifices to be used for getting money from the lovers are as follows :

1. Taking money from him on different occasions, for the purpose of purchasing various articles, such as, ornaments, food, drink, flowers, perfumes, and clothes, and either not buying them or getting from him more than their cost.

2. Praising his intelligence on his face.

3. Pretending to be obliged to make gifts on occasions of festivals connected with vows, trees, gardens, temples or tanks.

4. Pretending that at the time of going to his house, her jewels have been stolen either by the king's guards or by robbers.

5. Alleging that her property has been destroyed by fire, by the falling of her house, or by the carelessness of the servants.

6. Pretending to have lost the ornaments of her lover along with her own.

7. Causing him to hear through other people of the expense incurred by her in coming to see him.

8. Contracting debts for the sake of her lover.

9. Disputing with her mother on account of some expenses incurred by her for the lover, which was not approved by her mother.

10. Not going to parties and festivities in the houses of her friends for the want of presents to make to them, she having previously informed her lover of the valuable presents given to her by these very friends.

11. Not performing certain festive rites under the pretext that she has no money to perform them.

12. Engaging artists to do something for her lover.

13. Entertaining physicians and ministers for the purpose of attaining some object.

14. Assisting friends and benefactors both on festive occasions and in misfortune.

15. Performing household rites.

16. Having to pay the expenses of the ceremony of marriage of the son of a female friend.

17. Having to satisfy curious wishes during her state of pregnancy.

18. Pretending to be ill, and charging her cost of treatment.

19. Having to remove the troubles of a friend.

20. Selling some of her ornaments, so as to give her lover a present.

21. Pretending to sell some of her ornaments, furniture, or cooking utensils to a trader, who has already been tutored how to behave in the matter.

22. Having to buy cooking utensils of greater value than those of other people, so that they might be more easily distinguished and not changed with others of an inferior description.

23. Remembering the former favours of her lover, and causing them always to be spoken of by her friends and followers.

24. Informing her lover of the great gains of other courtesans.

25. Describing before them, and in the presence of her lover, her own great gains, and making them out to be greater even than theirs, though such may not have been really the case.

26 Openly opposing her mother when she endeavors to pursuade her to take up with men with whom she had been formerly acquainted, on account of the great gains to be got from them.

27. Lastly, pointing out to her lover the liberality of his rivals.

Thus ends discourse of the ways and means of getting money. (Ks. VI. 3, 1-26; Kcū. VI. 3, 1-39).

ARTHĀNARTHA-SAṀKĪRṆATĀ—See SAṀKĪRṆA-SAṀŚAYA.

ARTHĀNARTHĀNUBANDHA-SAṀŚAYA means gains, losses, and attendant gains, losses and doubts. (See ANARTHA, ANUBANDHA, SAṀŚAYA).

It sometimes happens that while gains are being sought for, or expected to be realised, only losses are the result of our efforts. The causes of such losses are : Weakness of intellect, excessive love, excessive pride, excessive self-conceit, excessive simplicity, excessive confidence, excessive anger, carelessness, recklessness, influence of evil genius and accidental circumstances.

The consequences of these losses are : expenses incurred without any result, destruction of future good fortune, stoppage of gains about to be realised, loss of what is already obtained, acquisition of a sour temper, becoming unamiable to everybody, injury to the head, and loss of hair and other accidents.

Therefore, a courtesan should, from the very beginning, try to act intelligently in her relation with lovers and avoid such relationships where there may be some inherent danger, even though such relationship may appear very tempting. (Ks. VI. 6, 1-4; Kcū. VI. 6, 1-49).

ARTHA-ANUBANDHA means the attendant gains following fruition of efforts for primary gains. (Ks. VI. 6, 7). These are of three kinds :

(a) When by living with a great man a courtesan acquires present wealth, and in addition to this becomes acquainted with other people and thus obtains a chance of future fortune and an accession of wealth, and becomes desirable to all, this is called a gain of wealth attended by other gains (*Arthānubandha*).

(b) When by living with a man a courtesan simply gets money, this is called a gain of wealth not attended by any other gain (*Niranubandha*).

(c) When a courtesan receives money from other people besides her lover, the results are : the chance of the loss of future good from her present lover; the chance of dissatisfaction of a man securely attached to her; the hatred of all; and

the chance of a union with some low person tending to destroy her future good. This gain is called a gain of wealth attended by losses (*Arthonarthānubandha*). (Ks. IV. 6, 12-15).

Now, losses are also of three kinds (*Anartha-trivarga*) :

(a) When a courtesan at her own expense and without any result in the shape of gains, has connections with a great man, or with an avaricious minister, for the sake of diverting some misfortune or removing some cause that may be threatening the destruction of a great gain, this loss is said to be a loss of wealth attended by gains of the future good which it may bring about.

(b) When a courtesan is kind, even at her own expense, to a man who is very stingy, or to a man proud of his looks, or to an ungrateful man skilled in gaining the heart of others, without any good resulting from these connections to her in the end, this loss is called a loss of wealth not attended by any gain (*Anartho-niranubandha*).

(c) When a courtesan is kind to any such man as described above but who in addition are favorites of the king, and who, moreover, are cruel and powerful, without any good result in the end, and with a chance of her being turned away at any moment, this loss is called a loss of wealth attended by other losses (*Artho'narthānubandha*).

In this way, gains and losses, and attendant gains and losses in religious merit (Dharma) and in pleasure (Kāma) may become known to the reader, and combinations of all of them may also be made. (Ks. VI. 6, 12-20; Kcū. VI. 6, 8-18).

ARTHO'NARTHĀNUBANDHA—See ARTHĀNUBANDHA.

ARTHONIRANUBANDHA—See ARTHĀNUBANDHA.

ARDHA-CANDRA depicts a kind of nailmark (Nakha-kṣata, s.v.) wherein the nailmark is of the shape of halfmoon.

(Ks. II. 4, 4). This is usually impressed upon the neck and the breasts. (Ks. II. 4, 14; Rr. VIII. 4; Kcū. II. 4, 17; Rp. III. 56).

ARDHENDU—See ARDHA-CANDRA, NAKHAKṢATA.

ALAKTAKA is a chemical colour. Usually a red solution out of resin of certain trees is made and used by both men and women for applying to their feet for decoration.

ALPA-SĀDHYĀ means a woman who can be won over by little effort. These are the cases and occasions when the woman is naturally greatly excited, and hence could be easily won over :

1. When she is tired after the dance, sports and other exercises.
2. After a long abstinence from sexual act due to separation from the husband.
3. When a month has elapsed after the child-birth.
4. During the earlier stages of pregnancy.
5. When dull, idle, or sleepy.
6. When recently cured of fever.
7. When she has purified herself by bathing after the monthly menstrual flow has ceased.
8. When cheerful at the conciliation after a pique with the husband, or when feeling unusually merry and happy.
9. When she gets her first sexual experience.
10. During the rainy season when the sky is heavy with clouds, and there is thunder and lightning.
11. Throughout the spring season. (Ar. IV. 36-37).

AVANTĪ is the name of a province of ancient India. According to Kāma-sūtra, women of this province favour Citra-rata (s.v., union with unusual postures). (Ks. II. 5, 22-23). They like the more advanced kinds of coition. (Rr. V. 9; Ps. II. 30). They are wicked and irascible, have rolling eyes, are Caṇḍa-vegī (See VEGA) and hardly satisfied in congress. (Ar. V. 12; Rp. VII. 48).

AVAPĪḌITAKA is a kind of Kissing. It is effected by taking hold of the lower lip between two fingers and then after touching it with the tongue, pressing it with great force with the lips. (Ks. II. 3, 11-12; Kcū. II. 3, 13-14; Rp. III. 41).

AVAMARḌANA means rubbing. When the lower part of the Yoni is struck it is called rubbing. (Ks. II. 8, 24; Kcū. II. 8, 27).

AVALAMBITAKA or the "Suspended position" is one of the unusual postures of congress. When a man supports himself against a wall, and the woman sitting on his hands joined together and held underneath her, throws her arms round his neck and putting her thighs alongside his waist moves herself by her feet, which are touching the wall against which the man is leaning, it is called the suspended congress. (Ks. II. 6, 38; Rr. X. 36; Kcū. II. 6, 28-29).

AVASTHĀ means age. Women have been classified on the basis of their age as Bālā (s.v.), Taruṇī (s.v.), Prauḍhā (s v.) and Vṛddhā (s.v.).

AŚVA means a horse. The word, however, has been used to designate a kind of man so named on the basis of the size of his Liṅga (penis). (Ks II. 1, 1; Rm. 3).

Union between a Aśva man and Hastini woman has been considered equal, while that between an Aśva man and Mṛgī or Vaḍavā woman as unequal. (Ks. II. 1, 3; Rk. 30-31).

Characteristics : He has a very long but not lean, face, ears, neck, lips and feet, fatty armpits, fleshy arms and strong, soft-course thick hair. He is violently jealous; he has arched feet, bowed knees, good finger-nails, long fingers, large mobile eyes and is powerfully built but lazy. His voice is deep and pleasant; he walks fast; his thighs are plump, he is fond of women, talks loudly, is over-endowed with bones and seminal matter and is tormented by lust. His semen is saltish, yellow

like fresh butter and very abundant. He has a twelve-finger length long penis and a bulging breast bone of the same length. (Rr. III. 34-35; Rm. 8; 38; Ns. XIV. 4, 12; Rp. II. 28-31).

Anaṅgaraṅga adds : While he walks he always keeps his feet in touch with the earth. He delights in big and robust woman. Rejoices very much in giving nail-cuts and tooth-cuts (See NAKHAKṢATA, and DANTAKṢATA) during congress. He is lecherous, gluttonous and distracted in disposition. (Ar. III. 18-19; also Sd. 22-23; Ps. II. 13).

Ā

ĀKARṢA-KRĪḌĀ means Dice-playing. It is one of the Sixty-four Arts. (See KALĀ). (Ks. I. 3, 15).

ĀCARYĀ is a female Teacher of Kāmaśāstra and should be anyone of the following :

1. The daughter of a nurse brought up with her and already married.
2. A woman friend who can be trusted in everything.
3. The sister of the mother.
4. An old female servant.
5. A female beggar who may have formerly lived in the family.
6. Own sister, who can always be trusted.

(Ks. I. 3, 15).

ĀCCHURITAKA depicts a kind of nail-mark (See NAKHAKṢATA) in which the pressure of the nail is limited. (Ks. II. 4, 4).

When a person presses the chin, the breasts, the lower lip, or the Jaghana (thighs) of another so softly that no scratch of mark is left but only the hair on the body becomes erect from the touch of the nails, and the nails themselves make a sound it is called Ācchuritaka or a soft press. It is used in case of a young girl when her lover shampoos her, scratches

her head and wants to trouble or frighten her. (Ks. II. 4, 12-13; Rr. VIII. 3; Kcū. II. 4, 14-16; Rp. III. 54-55).

ĀNDHRA is the name of a province of ancient India which roughly coincides with the present province of the same name. According to Kāmasūtra, woman of this country have tender bodies, are fond of enjoyment and have a liking for voluptuous pleasures. (Ks. II. 5, 28). In ancient times there was a custom in this country for the newly married daughters of the people to enter the king's harem with some presents on the tenth day of their marriage and having been enjoyed by the king were then to serve him. (Ks. V. 5, 41).

The women of this place overstepped the bounds of decent behaviour and loved coarse manners. They became sick with passion, were adept at the Vāḍavaka (s.v.) form of coitus and were very gentle. (Rr. V. 14; Cf. also Ar. V. 5; Ps II. 20; Rp. VII. 54; Rk. 67).

ĀPĀNAKAM means collective drinking. Men and women should drink is one anothers' houses. Here the men should cause the public women (courtesan) to drink, and should drink themselves liquors, such as the Madhu, Aireya, Surā and Āsava which are bitter and sour in taste. Drinks concocted from the barks of various trees, wild fruits and leaves may also be taken. (Ks. I. 4, 22-24).

ĀPĪDAKA is a sort of head-embellishment which is worn round the head and supported by a wooden frame. (Ks. I. 3, 16).

ĀBHĪRA is the name of a province of ancient India. According to Kāmasūtra the women of this country liked embracing, kissing, and Auparisṭaka (mouth-congress). (Ks. II. 5, 24). The wives of the kings in this country accomplished their objects with those sentinels in the harem who bore the name of Kṣattriyas. (Ks. V. 6, 30).

Ābhīra women liked embraces but not nail and tooth marks. They enjoyed erotic blows and their hearts could be won by kisses. (Rr. V. 10; Ar. V. 3; Rp. VII. 49-50).

ĀBHYANTARA-RATĪ means actual intercourse between a man and a woman in which genitals of both come into close contact. There are twentyseven kinds of such intercourses, the break-up of which is as follows :

Nine kinds according to the length and depth of the genitals of man and woman.

Nine kinds according to the time taken in reaching the orgasm in both man and woman.

Nine kinds according to the intensity of passion (Vega, s.v.) of the man and woman. (Rp. IV. 1ff.). See LIṄGA, YONI, and VEGA.

ĀBHYANTARA-VIDHI is a method of obtaining the favour of the beoved girl. See EKA-PURUṢĀBHIYOGA, ABHIYOGA.

ĀBHYĀSIKĪ-PRĪTI is the affection which is created and developed from intimacy such as, a hunting party, religious festivals, sports, musical party, etc. (Ar. IV. 28; Rp. VII. 43).

ĀMANTRAṆA-CINHAS are the 'come hither' signs in a woman.

A woman in love does not look at you straight in the eyes, but becomes confused after a moment and looks away. She manages on various pretexts to let you see her body for a moment. She draws on the ground with her toes. She looks at you surreptitiously and smiles—either from time to time, or all the time. If a child is in her lap she kisses it and talks to it with conspicuous affection. If asked a question she looks down, says something unintelligible and confused, and smiles. On one pretext or another she hangs about where her man is, talking loudly, in the hope that he will

notice her; when she knows he is looking she carries on an animated conversation as cover. When he appears she smiles in his direction. She sits on a girl-friend's lap and plays all manner of jokes She strikes up acquaintances with her servants, plays games and chats with them—she then asks for news of him. She confides in her friends and talks to them about love. She will not let him see her unadorned—if a friend asks her to make her a garland she hands it over as if reluctantly. She sighs, looks sideways, beats her breasts with her hands, stifles when talking, taps her fingers, says ambiguous things and then is embarrassed, yawns, beats the man she loves with flowers; draws an elaborate brow-mark for her friend, touches her hips, opens her eyes wide, lets her hair down, visits the man's house on one pretext after another, sweats from her hands and feet, and wipes her brow with her arm—'how many girls has he ? how many beauties ?'—'which does he like most among them ?'—so she questions her intimates privately with deep concern. (Rr. XIII. 51-6½). See also BHĀVA-PARĪKṢA.

ĀMRACŪṢITAKAM or sucking a mango fruit, is the seventh stage of Auparisṭaka (s.v.) or mouth congress. When the Eunuch puts half of the Liṅgam into his mouth and forcibly kisses and sucks it, this is called sucking a mango fruit. (Ks. II. 9, 22; Kcū. II. 9, 18-19; Rp. VI. 34).

ĀLIṄGANA means Embrace which indicates the mutual love of a man and woman who have come together. Embrace between persons who have as yet not indulged in an intercourse with each other is of four kinds :

1. Spṛṣṭaka (s.v.) or mere touching.
2. Viddhaka (s.v.) or piercing.
3. Udghṛṣṭaka (s.v.) or rubbing.
4. Pīḍitaka (s.v.) or pressing.

The first two embraces take place only between persons who do not as yet speak freely with each other; while the last

two are peculiar to those who know the intention of each other but have not, as yet, indulged in an intercourse with each other.

Embracing of married couples are also of the following four kinds :

1. Latāveṣṭitaka (s.v.) or entwining like a creeper.
2. Vṛkṣādhirūḍhaka (s.v.) or climbing a tree.
3. Tilataṇḍulaka (s.v.) or the mixture of sesame seed with rice.
4. Kṣīranīraka (s v.) or the milk-and-water embrace.

The first two of these embraces take place when the lover is standing and the woman is playing an active role; while the last two take place at the time of a sexual union.

All the above eight (two sets of four each) kinds of embraces have been described by Bābhravya (s.v.).

Suvarṇanābha (s.v.) moreover, gives us four more ways of embracing in which an embrace takes place between the same part of the bodies of a man and a woman. These are as follows.

1. Ūrūpagūhana (s.v.) or an embrace of the thighs.
2. Jaghanopagūhana (s.v.) or the embrace of the part of the body from navel down to the thighs.
3. Stanāliṅgana (s.v.) or an embrace of the breasts.
4. Lalāṭikā (s.v.) or the embrace of the forehead.

Some say that even shampooing or massaging (*Saṁvahana* or *Aṅgamardana*) are also kinds of embraces because there is a touch of bodies in them. But Vātsyāyana thinks that shampooing is performed at a different time and for a different purpose; and as it is also of a different character, it cannot be said to be included under embrace. There are also some verses on the subject as follows :

"The whole subject of embracing is of such nature that men who ask questions about it, or who hear about it, or who talk about it, acquire thereby a desire for enjoyment. Even those embraces that are mentioned in the Kāmaśāstra should

be practised at the time of sexual enjoyment, if they are in any way conducive to the increase of love or passion. The rules of the Śāstra (this erotic science) apply as long as the passion of a man is middling, but when the wheel of love is once set in motion, there is then so Śāstra and no order." (Ks. II. 2, 6-31).

Ratirahasya describes Embraces and their kinds in the following manner :

Spṛṣṭaka :—When a man meets a woman on some other errand and contrives in so doing to touch her body, this is the embrace by touching or Spṛṣṭaka.

Udghṛṣṭaka :—If they walk together at a procession or in the dark and their bodies touch for a considerable time, this is the embrace by rubbing or the Udghṛṣṭaka.

Pīḍitaka :—If one presses the other against a wall, it becomes the embrace by pressing or Pīḍitaka.

Viddhakājya :—If the lady contrives to cling to or encompass the man with her two breasts, while he sits or stands so that their eyes meet, and he takes hold of her, it is the clinging or Viddhakājya type of embrace.

The above four kinds of embraces take place between a man and a woman who have not yet declared their love. Through these they can make their minds known to each other.

For those who have shared love-pleasures already, the ancients have recognised eight kinds of embraces by which their desires may be quickened. These are as follows :

Latāveṣṭitaka :—When the slender woman mimics the wanton tendril of a climbing plant and lassoos her lover, as a Latā (creeper) entangles a tree, making softly the sound 'Sit' (See SĪTKĀRA), giving little cries of love, and pulling down his face for a kiss this is the creeper-like embrace called Latāveṣṭitaka.

Vṛkṣādhirūḍha :—If with sighs she stands with one foot on her lover's foot, puts the other on his lap, one arm round his

waist and the other round his shoulder, so that when he kisses her she climbs as if climbing on a tree, this would be the tree-climbing embrace or the Vrkṣādhirūḍha.

Tilataṇḍulaka :—The above two embraces are for the use when standing. The following are for lovers lying together. When the couple embraces, crossing arms and thighs as if in an equal struggle, the game leads on to the 'inner' forms of love making, and they lie together motionless, body to body, then it is called this, the "sesame-and-rice" embrace or the Tilataṇḍulaka.

Kṣīra-nīra :—When the woman lies in her lover's lap or on the bed, with her face turned to him, giving him sweet and close embraces; and both press body to body heedlessly in a storm of passion, this is the embrace known as "milk-and-water" or the Kṣīra-nīra embrace.

Ūrūpagūhana :—When the husband has well set the stage of the love god, and tightly clasps the thighs of his aroused wife between his own thighs, this is called by the experts the thigh embrace or the Ūrūpagūhana.

Jaghanopagūhana :—When the woman with dishevelled hair and clothes, presses her genitals to his thighs and climbs over him to give him kisses, nail and tooth marks, this is called the pubic embrace or the Jaghanopagūhana.

Stanāliṅgana :—If in her passion the woman presses hard into the breast of her lover, letting him feel the weight of her own breasts it is the breast embrace or the Stanāliṅgana.

Lalāṭikā :—When the couple set mouth to mouth, eye to eye, so that their breastbones strike together, this is the embrace called Lalāṭikā. (Rr. VI. 1-12). The Anaṅgaraṅga also describes the above eight kinds of Embraces in almost identical terms. (Ibid. IX. 1-10). Cf. also Ns. XIV. 1-9; Kcū. II. 2, 1-32; Pau. 19ff.; Sd. 66-67; Ps. VI. 32ff; Bk. II. 14-15; Rp. III. 4-27).

ĀLEKHYA means drawing and painting. It is one of the Sixtyfour Arts. See KALĀ. (Ks. I. 3, 15).

ĀŚRAMAS (VARṆA-) are the four stages of a Hindu's life. They are the Life of a religious Student (Brahmacārī); the Life of a householder (Gṛhastha); the Life of a Vānaprastha (hermit); and the Life of an Ascetic (Saṁnyāsi). (Ms. II. 25ff.).

ĀSAKTA-PREMĪ means a lover. A man is said to be sufficiently in love with a woman when his love is disinterested; when he has the same object in view as his beloved; when he is quite free of any suspicion on her account, and when he is indifferent to money with regard to her. (Ks VI. 2, 73).

ĀSANA—See BANDHA.

ĀSĪTAKA-BANDHAS are the seated postures of congress. If the man and woman sit facing each other, each with one leg extended and the other drawn up, it is the two-footed position (YUGMA-PĀDA).

If the man sits between the forearms of a beautiful woman and takes her by repeatedly shaking his thighs, it is the friction (VIMARDITAKA) position; which becomes (MĀRKAṬIKA) or the monkey position if she faces the opposite way. (Rr. X. 31-32). See also UPAVIṢṬA-BANDHA.

ĀHĀRYA-RĀGA implies congress of subsequent love. When two persons come together, while their love for each other is still in its infancy their congress is called the congress of subsequent love. (Ks. II. 10, 17; Kcū. II. 10, 27-28; Rp. VI. 7).

I

IṄGITĀKĀRA-SŪCANĀ means communication by signs and gestures. (Ks. III. 3, 25; Bk. III. 12-13).

INDRA is a Vedic Deity regarded in later Indian Mythology as the King of Gods.

INDRĀṆIKA is a method by which a Mṛgī kind of woman should widen her Yoni. (Ks. II. 6, 7; Rr. X. 18; Kcū. II. 6, 8-9).

INDRĀNĪ is the designation of the wife of Indra, the King of Gods. She used a special posture of lying down for congress which is recommended for Mṛgī (Deer) kind of women. Hence this posture is named as Indrānī after the Goddess of that name.

When the woman places her thighs with her legs doubled on them upon her sides, and thus engages in congress it is called the position Indrānī and can be learned only by practice. This position is also useful in high congress (Uccarati, s.v.), (Ks. II. 6, 11-12).

IRĀVATĪ is the name of a river of ancient India. Women of districts around this river could only by won over by Auparisṭaka (s.v.) method. (Rr. V. 11; Rp. VII. 51).

Ī

ĪSVARA has been mentioned by Jyotirīśa as an early author of Kāmaśāstra. (Ps. I. 3).

U

UCCA RATI means high congress where the union is between unequal partners, viz. where the man is of immediately higher class than the woman (See RATI for equal and unequal classes of men and women).

In such a congress the woman should try to adopt a posture which will compensate the difference of her physical inequality. (Ks. II. 6, 1 et. seq.). See also SAMBHOGA-ŚAYANA; RATI.

A Mṛgī woman can adopt Indrānī position also in this kind of congress. (Ks. II. 6, 12; Rr. X. 12; Ns XIV. 13; Kcū. II. 1, 13; Rp. IV. 5-6).

UCCHŪNAKA is one of the eight kinds of biting. It is a swollen bite wherein the skin is pressed down on both sides. This bite is made on the lower lip or the cheeks. (Ks. II. 5, 4. 6-8; Rr. IX. 2; Kcū. II. 5, 7; Rp. III. 68).

UCCHŪṢITA is a form of mouth congress in which the man with both hands raises the thighs of the women, kisses her navel and vagina, and then inserting his tongue inside her vagina, moves it all-around and finally sucks the vaginal discharge. (Rp. VI. 47-48).

UTKALA is the name of an ancient province of India almost coinciding with modern Orissa. The women of this place had a powerfully passionate nature, loved tooth and nail plays, and were specially delighted by Auparisṭaka (s.v.). The girls of Kaliṅga were also likewise. (Rr. V 21; Ar. V. 9).

UTTARA-CUMBANA means Return kiss. (Ks. II. 3, 19). See also CUMBANA.

UTTAROṢṬHA is a kind of kiss in which the man bites the upper lip of the woman. (Rr. VII. 5; Ar. IX. 17; Kcū. II. 3, 21).

UTTĀNAKA-BANDHA is one of the five major Bandhas (s v.) or postures for congress described by Kallyāṇamalla. It is a supine posture in which a women lies upon her back and her husband sits close to her upon his hams. There are twelve sub-variations of this major posture described as follows :

1. Samapāda-bandha is achieved when the husband places his wife upon her back, raises both her legs, and placing them upon his shoulders sits close to her and enjoys her.

2. Nāgara-bandha is achieved when the husband places his wife upon her back, sits between her legs, raises them

both, keeping them on either side of his waist and thus enjoys her.

3. Traivikrama-bandha is achieved when one of the wife's legs is left lying upon the bed or carpet, the other being placed upon the head of the husband, who supports himself upon both hands. This position is very admirable.

4. Vyomapāda-bandha is achieved when the wife, lying upon her back, raises with her hands both legs, drawing them as far back as her hair; the husband then sitting close to her, places both hands upon her breasts and enjoys her.

5. Smaracakra-bandha, or the position of the Kāma's wheel, is a mode very much enjoyed by the voluptuary. In this form, the husband sits between the legs of his wife, extends his arms on both sides of her as far as he can, and thus enjoys her.

6. Avatārita-bandha is that position when the wife raises both her legs, so that they may touch the bosom of her husband, who, sitting between her thighs, embraces and enjoys her.

7. Saumya-bandha is the name given by the old poets to a form of congress much in vogue amongst the artful students of the Kāmaśāstra. The wife lies supine, and the husband, as usual, sits in a squatting position upon both feet somewhat like a bird. Then he places both hands under her back, closely embracing her, which she returns by tightly grasping his neck.

8. Jṛmbhita-bandha is achieved by bending the wife's body in the form of a bow; the husband places little pillows or pads beneath her hips and head. He then raises the seat of pleasure and rises to it by kneeling upon a cushion. This is an admirable form of congress, and is greatly enjoyed by both.

9. Veṣṭita-bandha is achieved when the wife lies upon her back cross-legged, and raises her feet a little. This position is very well fitted for those burning with desire.

10. Veṇuvidārita-bandha is that in which the wife, lying upon her back, places one leg upon her husband's shoulder, and other on the bed or carpet.

11. Udbhagnaka-bandha is achieved when the wife raises both her thighs while herself lying on her back. The husband then embracing her thighs enjoys her.

12. Samputana-bandha is achieved when the husband, after insertion and penetration, raises the legs of his wife, who still lies upon her back, and joins her thighs closely together. (Ar. X. 4-14; Ks. II. 6, 1[illegible]; Rr. X. 13 . See also Samputaka, Surata, Bandha. Rk. 271-277).

UTPALA-PATRAKA depicts a kind of nail-mark (Nakha-kṣata, s.v.) wherein the shape of the mark is like a lotus petal. This is made on the breasts or on the hips in the form of a leaf of the blue lotus. (Ks. II. 4, 4. 21; Rr. VIII. 6; Rp. III. 61).

UTPHULLAKA is the widely open position of lying down recommended for a Mṛgī (Deer) class of women. When the woman lowers her head and raises her middle parts, it is called 'widely opened' position. In such a case the man should apply some unguent so as to make the entrance easy. (Ks. II. 6, 8; Rr. X. 16; Kcū. II. 6, 6).

UDAKAKṢVEḌIKĀ is a kind of play in which water, plain or coloured, is sprinkled upon others through water syringe. (Ks. I. 4, 28).

UDAKA-VĀDYA is a musical instrument in which musical glasses are filled with water. Playing on such an instrument is one of the sixtyfour arts (See Kalā). (Ks. I. 3, 15).

UDAKĀGHĀTA means throwing water on others at the time of bathing in pools or rivers. It is one of the sixtyfour arts (See Kalā) (Ks. I. 3, 15).

UDGHṚṢṬAKA is one of the four kinds of Embraces (Aliṅgana, s.v.). When two lovers are walking slowly together, either in the park or in a place of public resort, or in a lonely place, and rub their bodies against each other, it is called Udghṛṣṭaka or the 'Rubbing Embrace'. This takes place between persons who know the tensions of each other, but as yet, have not indulged in an intercourse. (Ks. II. 2, 11-13; Kcū. II. 2, 11; Rp. III. 24-25).

UDBHṚĀNTA-CUMBANA means a turned kiss. When one of the lovers turns up the face of the other by holding the head and chin, and then kisses it, it is called a turned kiss. (Ks. II. 3, 11).

UDYĀNA-GAMANA means picnics and excursions. In the forenoon, men, having dressed themselves, should go to gardens on horseback, accompanied by public women and followed by servants. And having done there all the duties of the day and passed the time in various agreeable diversions and pastimes, such as, the fighting of quails, cooks, and rams, and other spectacles, they should return home in the afternoon in the same manner, bringing with them bunches of flowers and so on. (Ks. I. 4, 25; Kcū. I. 4, 34-38).

UNMĀDA is Hysteria. (Ks. V. 1, 5).

UPAGŪHANA—See ĀLIṄGANA.

UPAVIṢṬA-BANDHA or ĀSITA is the sitting posture. It is one of the five major Bandhas (s.v.) or Postures described by Kalyāṇamalla. Of this there are ten sub-variations described as follows :

(i) Padmāsana :—The husband in this favourite position sits cross-legged upon the bed or carpet, and takes his wife upon his lap, placing his hands upon her shoulders.

(ii) Upapāda-bandha :—In this posture whilst both are sitting the women slightly raises one leg by placing the hand under it, and the husband enjoys her.

(iii) Bandhurita-bandha :—The husband embraces his wife's neck very closely, and she does the same to him.

(iv) Phaṇipāśa-bandha :—The husband holds his wife's feet and the wife those of her husband.

(v) Saṁyamana-bandha :—The husband passes both the legs of his wife under his arms at the elbow, and holds her neck with his hands.

(vi) Kaurma-bandha is the tortoise posture. The husband must so sit that his mouth, arms, and legs touch the corresponding members of his wife.

(vii) Parivartita-bandha :—In addition to the mutual contact of mouth, arms, and legs, the husband must frequently pass both the legs of his wife under his arms at the elbow.

(viii) Yugmapāda-bandha is a name given by the poets to that position in which the husband sits with his legs wide apart, and after insertion and penetration, presses the thighs of his wife together.

(ix) Vimardita-bandha is a posture possible only for a very strong man with a very light woman. He raises her by passing both her legs over his arms at the elbow and moves her about from left to right, but not backwards or forwards, till the supreme moment arrives.

(x) Mārkaṭa-bandha is the same position as No. ix above. In this, however, the husband moves the wife in a straight line away from his face, that is backwards and forwards, but not from side to side. (Ar. X. 18-24).

UPASṚPTAKA means act of giving strokes in the process of congress. It is of ten kinds : (i) Upasṛptaka; (ii) Manthana; (iii) Hula; (iv) Avamardana; (v) Piditaka; (vi) Nirghāta; (vii) Varāha-ghāta; (viii) Vṛṣāghata; (ix) Caṭaka-vilasita and (x) Sampuṭa. (Ks. II. 8, 20).

When the organs are brought together properly and directly, it is called 'moving the organ forward' (Upasṛptaka). This is the usual way of giving srokes during congress. (Ks. II. 8, 21). (See the descriptions of other types at their places

in the alphabetical order). All or any one of the types of stroking should, however, be practised only with the consent of a women. (Ks. II. 8, 31; Kcū. II. 8, 26).

UBHAYA-YOGA means combination of results. If, while one thing is being done two results take place, it is called a combination of two results. (Ks. VI. 6, 10). It is of several kinds :

(i) If, when living with a lover a courtesan gets both wealth and pleasure from him, and also another lover of the same courtesan gives her money in order to sever her connections with the first lover, it is called gain from both sides. (*Ubhayato'rtha-yoga*).

(ii) When a courtesan lives with a lover at her own expense without getting any profit out of it, and the lover even takes back from her what he may have formerly given to her, it is called a loss on both sides (*Ubhayato'nartha-yoga*).

(iii) When a courtesan is uncertain whether a new acquaintance would become attached to her, whether he would give her anything, it is called a doubt on both sides about gains (*Ubhayato'rtha-saṁśaya*).

(iv) When a courtesan is uncertain whether a former enemy, if made up to by her at her own expense, would do her some injury because of his grudge against her; or if becoming attached to her, would angrily take away from her anything that he may have given to her, this is called a doubt on both sides about loss (*Ubhayato'nartha-saṁśaya*).

These mixed results have been expounded by sage Śvetaketu Auddālaki. (Ks. VI. 6, 32-35).

Now Bābhravya has described the kinds of mixed results as follows :

(i) When a courtesan can get money from a man whom she may go to see, and also money from a man whom she may not go to see, this is called a gain on both sides (*Ubhayato'rtha-yoga*).

(ii) When a courtesan has to incur further expenses if she goes to see a man, and yet runs the risk of incurring an irremediable loss if she does not go to see him, this is called a loss on both sides (*Ubhayato'nartha*).

(iii) When a courtesan is uncertain whether a particular man would give her money or something on her going to see him, without incurring expense on her part, or whether on her neglecting him another man would give her something, this is called a doubt on both sides about gains (*Ubhayato'rtha-sandeha*).

(iv) When a courtesan is uncertain whether on going at her own expense to see an old enemy he would take back from her what he may have given to her, or whether by her not going to see him he would cause some disaster to fall upon her, this is called a doubt on both sides about loss (*Ubhayato'nartha-saṁśaya*).

By a combination of the above classes the following six kinds of mixed results are produced :

1. Gain on one side and loss on the other.
2. Gain on one side and doubt of gain on the other.
3. Gain on one side and doubt of loss on the other.
4. Loss on one side, and doubt of gain on the other.
5. Doubt of gain on one side, and doubt of loss on the other.
6. Doubt of loss on one side and loss on the other.

A courtesan, having considered all the above things and taken counsel with her friends, should act so as to acquire gain, and the warding off of any great disaster. Religious merit and pleasure should also be formed into separate combinations like those of wealth, and then all should be combined with each other so as to form new combinations. (Ks. VI. 6, 36-43).

UBHAYATO'NARTHA-YOGA—See UBHAYA-YOGA.

UBHAYATO'RTHA-YOGA—See UBHAYA-YOGA.

UBHAYATO'NARTHA-SAṀŚAYA—See UBHAYA-YOGA.

UBHAYATO'RTHA-SAṀŚAYA—See UBHAYA-YOGA.

URAḤSPNUTANA is the chest splitting position of congress in which the women places her two soles on the chest of the man. (Rr. X. 21). See also SURATA.

Ū

ŪRUPAGŪHANA is a method of embracing described by Suvarṇanābha (s.v.) in which the man's contact is between the thighs of the man and woman. When one of the two lovers presses forcibly one or both of the thighs of the other between his or her own, it is called Ūrupagūhana or the 'embrace of the thighs'. (Ks. II. 2, 23; Rr. VI. 10; Ar. IX. 2, 8; Kcū. II. 2, 22; Rp. III. 15-16).

ŪRDHVA-RATA—See STHITA-RATA.

E

EKA-CĀRIṆĪ-VṚTTA is the description of the characteristics of a virtuous wife exclusively devoted to her husband. A virtuous woman, who has affection for her husband, should act in conformity with his wishes as if he were divine being, and with his consent should take upon herself the whole care of his family. She should keep the entire house well-cleaned, and arrange flowers of various kinds in different parts of it and make the floor smooth and polished so as to give the house a neat and becoming appearance. She should surround the house with a garden, and place ready in it all the materials required for the morning, noon, and evening sacrifices. Moreover, she should herself revere the sanctuary of the household gods, for, says Gonardīya, "Nothing so much attracts the heart of a householder to his wife as a careful observance of the things mentioned above."

Toward the parents, relatives, friends, sisters, and servants of her husband she should behave as they deserve. In the garden she should plant beds of green vegetables, bunches of the sugarcane, and clumps of the fig tree, the mustard plant, the parsley plant, the funnel plant and *Xanthochymus pictorius*. Clusters of various flowers, such as the *Trapa bispinosa*, the jasmine, the *Jasminum grandiflorum*, the yellow amaranth, the wild jasmine, the *Taber neomontana coronaria*, the nadyawort, the China rose, and others, should likewise be planted together with the fragrant grass *Andropogon schoenanthus* and the fragrant root of the plant *Andropogon miricatus*. She should also have seats and arbors made in the garden, in the middle of which a well, tank, or a pool should be dug.

The wife should always avoid the company of female beggars, female Buddhist mendicants, unchaste and roguish women, female fortune-tellers and witches. As regards meals she should always consider what her husband likes and dislikes, and what things are good for him and what are injurious to him. When she hears the sound of his footsteps coming home, she should atonce get up, and ready to do whatever he may command her, and either order her female servats to wash his feet, or wash them herself. When going aywhere with her husband she should put on her ornaments, and without his consent she should neither give nor accept invitations, or attend marriages and sacrifices, or sit in the company of female friends, or visit the temples of the Gods. And if she wants to engage in any kind of games or sports, she should not do so against his wish. In the same way she should always sit down after him and get up before him, and should never awaken him when he is asleep. The kitchen should be situated in a quiet and retired place, so as not to be accessible to strangers and should always look clean.

In the event of any misconduct on the part of her husband, she should not blame him excessively, though she be a little displeased. She should not use abusive language towards him,

but rebuke him with conciliatory words, whether he be in the company of friends, or alone. Moreover, she should not be a scold, for says Gonardīya "There is no cause of dislike on the part of a husband so great as this characteristic in a wife." Lastly, she should avoid bad expressions, sulky looks, speaking aside, standing in the doorway, and looking at passers-by, conversing in pleasure groves, and remaining in a lonely place for a long time; and finally she should always keep her body, her teeth, her hair, and everything belonging to her tidy, sweet and clean.

When the wife wants to approach her husband in private her dress should consist of many ornaments, various kinds of flowers, and a cloth decorated with different colors, and some sweet-smelling ointments or unguents. But her everyday dress should he composed of a thin, close-textured cloth, a few ornaments and flowers, and a little scent, not too much. She should also observe the fasts and vows of her husband, and when he tries to prevent her doing this, she should pursuade him to let her do it.

At appropriate times of the year and when they happen to be cheap, she should buy earthen pots, bamboos, firewood, skins, and iron pots, as well as salt and oil. Fragrant substances, vessels made of the fruit of the plant *Wrightea antidysenterica*, or oval-leaved *Wrightea*, medicines, and other things which are always needed, should be obtained when required and kept in a secret place of the house. The seeds of the radish, the potato, the common beet, the Indian wormwood, the mango, the cucumber, the egg-plant, the *kūṣmāṇḍa*, the pumpkin gourd, the *Sūrana*, the *Bignonia indica*, the sandalwood, the *Premna spinosa*, the garlic plant, the onion, and other vegetables, should be bought and sown at the proper seasons.

The wife, moreover, should not tell to stragers the amount of her wealth, or the secrets which her husband has confided to her. She should surpass all the women of her own rank

in life in her cleverness, her appearance, her knowledge of cookery, her pride, and her manner of serving her husband. The expenditure of the year should be regulated by the profits. The milk that remains after the meals should be turned into ghee, or clarified butter. Oils and sugar should be prepared at home; spinning and weaving should also be done there; and a store of ropes and cords, and barks of trees for twisting into ropes, should be kept. She should also attend to the pounding and cleaning of rice, using its small grain and chaff in some way or other. She should pay the salaries of the servants, look after the tilling of the fields, the keeping of the flocks and herds, superintend the making of vehicles, and the care of the rams, cocks, quails, parrots, starlings, cuckoos, peacocks, monkeys, and deer; and finally adjust the income and expenditure of the day. The worn-out clothes should be given to those servants who have done good work, in order to show them that their services have been appreciated, or they may be applied to some other use. The vessels in which wine is prepared, as well as those in which it is kept, should be carefully looked after, and put away at the proper time. All sales and purchases should also be well attended to. The friends of her husband she should welcome by presenting them with flowers, ointment, incense, betel-leaves, and betel nuts. Her father-in-law and mother-in-law she should treat as they deserve, always remaining dependent on their will, never contradicting them, speaking to them in few and not harsh words, not laughing loudly in their presence, and acting with their friends and enemies as with her own. In addition to the above she should not be vain, or too much taken up with her enjoyments. She should be liberal towards her servants, and reward them on holidays and festivals; and not give away anything without first making it known to her husband.

Pravāsacarya :

During the absence of her husband on a journey, the

virtuous woman should wear only her auspicious ornaments, and observe the fasts in honour of the Gods. While anxious to hear the news of her husband, she should still look after her household affairs. She should sleep near the elder women of the house, and make herself agreeable to them. She should look after and keep in repair the things that are liked by her husband, and continue the works that have been begun by him. To the abode of her relations she should not go except on occasions of joy and sorrow, and then she should go in her usual travelling dress, accompanied by her husband's servants, and not remain there for a long time. The fasts and feasts should be observed with the consent of the elders of the house. The resources should be increased by making purchases and sales according to the practice of the merchants, and by means of honest servants, superintended by herself. The income should be increased and the expenditure diminished, as much as possible. And when her husband returns from his journey, she should receive him at first in her ordinary clothes, so that he may know in what way she has lived during his absence, and should bring to him some presents, as well as materials for the worship of the Deity.

The wife, whether she be a woman of noble family or a virgin widow remarried or a concubine, should lead a chaste life, devoted to her husband, and doing everything for his welfare. Women acting thus acquire Dharma, Artha, and Kāma, obtain a high position and generally keep their husbands devoted to them. (Ks. IV. 1-48; Kcū. IV. 1. 1-58).

EKA-PURUṢĀBHIYOGA, implies things to be done only by the man and the acquisition of the girl thereby.

When the girl begins to show her love by outward signs (See BĀLOPAKRAMAṆA) and motions the lover should try to gain her over entirely by various ways and means, such as the following :

When engaged with her in any game or sport, he should

intentionally hold her hand. He should practice upon her the various kinds of embraces (See ĀLIṄGANA). He should show her a pair of human beings cut out of the leaves of a tree, and such other things at intervals. When engaged in water-sports he should dive at a distance from her and come up close to her. He should show an increased liking for the new foliage of trees and such like things. He should describe to her the pangs he suffers on her account. and should relate to her the beautiful dream that he had with reference to other women. At parties and assemblies of his caste he should sit near her, and touch her under some pretence or other, and having placed his foot upon her's, he should slowly touch each of her toes and press the ends of the nails; if successful in this, he should get hold of her foot with his hand and repeat the same thing. He should also press a finger of her hand between his toes when she happens to be washing his feet; whenever he gives anything to her or takes anything from her he should show her by his manner and looks how much he loves her.

He should sprinkle upon her the water brought for rinsing his mouth and when alone with her in a lonely place, or in darkness, he should make love to her and tell her the true state of his mind without distressing her in any way.

Whenever he sits with her on the same seat or bed he should say to her, "I have something to tell you in private," and then when she comes to hear it in a quiet place he should express his love to her more by manners and signs than by words. When he comes to know the state of her feelings towards him he should pretend to be ill and should make her to come to his house to speak to him. There he should intentionally hold her hand and place it on his eyes and forehead and under the pretext of preparing some medicine for him he should ask her to do the work for his sake in the following words : "This work must be done by you and by nobody else. "When she wants to go away he should let her

go with an earnest request to come and see him again. This divice of illness should be continued for three days and three nights. After this when she begins coming to see him frequently he should carry on long conversations with her, for, says Ghoṭakamukha, "though a man loves a girl ever so much he never succeeds in winning her without a great deal of talking." At last, when the man finds the girl completely won over, he may then begin to enjoy her. As for the saying 'that women grow less timid than usual during the evening, at nights and at darkness, and are desirous of congress at these times and do not oppose men then, and should only he enjoyed at these hours', it is a matter of talk only.

When it is impossible for the man to carry on his endeavours alone he should by means of the daughter of her nurse, or of a female friend in whom she confides, cause the girl to be brought to him without making known to her his design and he should then proceed with her in the manner above-described. Or he should in the beginning send his own female servant to live with the girl as her friend and should then gain her over by her means.

At last, when he knows the state of her feeling by her outward manners and conduct towards him at religious ceremonies, fairs, festivals, theaters, public assemblies, and such like occasions, he should begin to enjoy her when she is alone, for Vātsyāyana lays it down that women, when resorted to at proper times and in proper places, do not turn away from their lovers. (Ks. III. 4, 1-35; Kcū. III. 4, 1-40).

EKAŚĀLMALĪ is a kind of play. (Ks. I. 4, 28).

EKĀKĪ-KRĪḌĀ is amusement and pastime by isolated persons. If a person diverts himself alone or in company with a courtesan he can indulge in various Krīḍās according to his capacity and resources. Similarly, an isolated courtesan, can do the same in company of her maid-servants or with citizens. (Ks. I. 4, 28-30).

AI

AINEYA is the posture for congress resembling that adopted by the herds of antelopes. (Ks. II. 6, 44).

AINDRAJĀLIKA-KRIYĀ is the art of sorcery. It is one of the sixtyfour arts. (See KALĀ). (Ks. I. 3, 15).

AIBHA is the elephant position of congress in which the man holds his penis in his hand and leaps her, like a bull-elephant, while she lays her brow, face and breasts to the ground and raises her buttocks. (Rr. X. 39).

AU

AUDDĀLAKI-ŚVETAKETU was the son of a sage named Uddālaka Āruṇi. He has been mentioned in the Kāmasūtra as an early writer of Kāma-śāstra; and according to Mahābhārata he laid down certain rules of conduct. (Ks. I. 1, 19, Com.; VI. 6, 34 Com.; Mbh. I. 122, 16-20).

AUPARIṢṬAKA means mouth-congress. This is usually done with Eunuchs (See TRITĪYA-PRAKṚTI). The Eunuchs derive their imaginative pleasure and their livelihood from this kind of congress and they lead the life of courtesans.

There are eight stages of such a congress : (i) Nimitta or the nominal congress; (ii) Pārśvatodaṣṭa or biting the sides; (iii) Bahiḥ-Saṁdaṁśa or pressing outside; (iv) Anataḥ-Saṁdaṁśa or pressing inside; (v) Cumbitaka or kissing; (vi) Parimṛṣṭaka or rubbing; (vii) Āmra-cūṣitaka or sucking a mango fruit; and (viii) Saṁgara or swallowing up (See all these names, s.v.).

At the end of each of these the Eunuch expresses his wish to stop but when one of them is finished the man desires him to do another and after that is done, then the one that follows it, and so on.

Striking, scratching, and other things may also be done during this kind of congress.

The Auparişţaka is practised also by the unchaste and wanton women, female attendants, and serving maids, that is, those who are not married to anybody, but who live by shampooing.

The ancient and venerable authors are of the opinion that this Auparişţaka is the work of a dog and not of a man, because it is a low practice and opposed to the orders of the Dharma-śāstra (holy writ), and because the man himself suffers by bringing his Liṅgam into contact with the mouth of Eunuchs and women. But Vātsyāyana says that the orders of the Holy writ do not affect those who resort to courtesans and the law prohibits the practice of the Auparişţaka with married women only. As regards the injury to the male, that can be easily remedied.

The people of Eastern India do not resort to women who practice Auparişţaka.

The people of Ahicchatra resort to such women but do nothing with them so far as the mouth congress is concerned.

The people of Sāketa do with these women every kind of mouth congress while people of Nāgara do not practice this, but do every other thing.

The people of Śūrasena country on the southern bank of the Jamunā do everything without any hesitation, for they say that women being naturally unclean, no one can be certain about their character, their purity, their conduct, their practices, their confidences and their speech. They are not, however, on this account to be abondoned, because religious law, on the authority of which they are reckoned pure, lays down that the udder of a cow is clean at the time of milking though the mouth of a cow and also the mouth of her calf are considered unclean by the Hindūs. Again, a dog is clean when he seizes a deer in hunting, though food touched by a dog is otherwise considered very unclean. A bird is clean when it causes a fruit to fall from a tree by pecking at it, though things eaten by crows and other birds are consi-

dered unclean. And the mouth of a woman is clean for kissing and such like things at the time of sexual intercourse. Vātsyāyana, moreover, thinks that in all these things connected with love, everybody should act according to the custom of his country and his own inclination.

There are also male servants of some men who carry on the mouth congress with their masters. It is also practiced by some citizens, who know each other well, among themselves. Some women of the harem when they are amorous, do the acts of the mouth on the Yonis of one another, and some men do the same thing with women. The way of doing this (kissing the Yoni) should be known from kissing the mouth.

For the sake of such things courtesans abandon men possessed of good qualities, liberal and clever, and become attached to low persons, such as slaves and elephant drivers. The Auparişţaka or mouth congress should never be done by a learned Brahman, by a Minister that carries on the business of a state, or by a man of good reputation, because though the practice is allowed by the Śāstras, there is no reason why it should be carried on, and need be practiced only in particular cases. For instance, the taste and the digestive qualities of the flesh of dogs are mentioned in works on medicine, but it does not therefore follow that it should be eaten by the wise. In the same way there are some men, some places, and some times with respect to which these practices can be made use of. A man should therefore pay regard to the place, to the time, and to the practice which is to be carried out, as also as to whether it is agreeable to his nature and to himself, and then he may or may not practice these things according to circumstances. But after all, these things being done secretly, and the mind of men being fickle, how can it be known what any person will do at any particular time and for any particular purpose ? (Ks. II. 9, 1-45; Rr. X. 66; Kcū. II. 9, 1-39; Pau. 34; Sd. 114-125; Bk. II. 42-50; Rp. VI. 21-53).

There is a more pervert form of Auparisṭaka in which men, instead of getting their Liṅgam sucked by women or Eunuchs, suck and perform other acts in the vagina with their tongue. This is also of eight kinds, viz. Adharasphurita, Jihvābhramaṇaka, Jihvāmardita, Cūṣita, Ucchūṣita, Kṣobhaka Bahucūṣita, and Kākila. For descriptions see each of these names at their proper alphabetical places. (Rp. VI. 39-53).

KA

KAKṢA-VINYĀSA means the lay-out of the room. For details see BHAVANA-VINYĀSA.

KAÑCUKA (or JALAKA) is an Apadravya (s.v.). It is a tube type of a thing open at both ends. Outwardly it is rough and studed with smooth globules, and made to fit the size of the Yoni and tied to the waist.

When such a thing cannot be obtained, a tube made of the wood-apple or the tubular stalk of bottle-gourd or a reed made smooth with oil and extracts of plants may be used. This should be tied to the waist with a string. It can also be in the form of a row of soft pieces of wood tied together. (Ks. VII. 2, 12-13).

KAÑCUKĪYĀ is a female attendant of the harem. She is supposed to bring flowers, ointment and clothes from the king's wives to the king. The king having received these things should return through her the things worn by him the previous day. (Ks. IV. 2, 56-57).

KAṆḌŪTI means irritation of the vagina leading to the desire for sexual intercourse. Due to this type of irritation a woman becomes restless and seeks union with her lover. Only sexual intercourse and the friction of the male penis with the vaginal walls can satisfy this irritation. (Ks. II. 1, 11-14; Ns. XIV. 14-16).

KANIṢṬHA-BHĀRYĀ-VṚTTA means the duties and the conduct of a younger wife towards the elder ones.

The younger wife should regard the elder wife of her husband as her mother, and should not give anything away, even to her own relatives, without her knowledge. She should tell her everything about herself, and not approach her husband without her permission. Whatever is told to her by the elder wife she should not reveal to others and take care of the children of the senior even more than of her own. When alone with her husband she should serve him well, but should not tell him of the pains she suffers from the existence of a rival wife. She may also obtain secretly from her husband some marks of his particular regard for her, and may tell him that she lives only for him and for the regard that he has for her. She should never reveal her love for her husband or her husband's love for her to any person, either in pride or in anger, for a wife that reveals the secrets of her husband is despised by him. As for seeking to obtain the regard of her husband, Gonardīya says that it should always be done in private, for fear of the elder wife. If the elder wife be disliked by her husband or be childless, she should sympathise with her and should ask her husband to the same, but should surpass her in leading the life of a chaste woman. (Ks. IV. 2, 17-30).

KANDARPA-CUDAMAṆI is a work in poetry by Vīrabhadra and appears to have been modelled after Kāma Sūtra of Vātsyāyana. From the colophon it appears that the work was written in 1633 V.S.

The poem is a technically skillful and faithful transliteration of the Kāmasūtra into Āryā verses. It looks like the work of a court poet, who must have been a ghost commissioned by god-like king Vīrabhadra to carry out the transformation. The exordium is interesting in that it now genuflects to both Śaiva and Vaiṣṇava cults.

KANYĀ is the designation of a girl upto her 10th year. (Ar. IV. 4; Rp. II. 39-41).

KANYĀBHIYOGA implies selection of a husband by a girl.

A girl who is much sought after, should marry the man she likes and whom she thinks would be obedient to her and capable of giving her pleasure. But when from the desire of wealth a girl is married by her parents to a rich man without taking into consideration the character or looks of the bride-groom, or when given to a man who has several wives, she never becomes attached to the man, even though he be endowed with good qualities, obedient to her will, active, strong, healthy and anxious to please her in every way. A husband who is obedient but yet master of himself, though he be poor and not good looking, is better than one who is common to many women, even though he be handsome and attractive. (Ks. III. 4, 48-51; Cf. Kcū. III. 4, 1ff.).

KANYĀ-LAKṢAṆA means characteristics of a girl making her worthy or unworthy of acceptance in marriage. The girl must come of a family of equal rank (with that of her prospective husband), and her family also must be learned, valiant, prudent, patient, chaste, observing its own customs and social usages, well-known and possessing lands, wealth and dignity. The girl herself should be faultless, qualified, having a brother, beautiful and befitting the art of love. The wise man should marry such a girl according to the rites of the Śāstras.

Good signs of a marriageable girl :—The wise and qualified man should choose a girl for marriage who has the complexion of the petals of a blue lotus or is bright as polished gold; whose hair is as black as a Bhramara, face like the full moon, eyes like those of a young gazelle, nose like a sesamum flower, teeth beautiful and even; who has fine ears and the voice of a cuckoo, a throat like a conch and lips like ripe Bimbā fruit;

whose palms and soles of the feet are ruddy and marked with discuss and other good signs; whose waist is lean, umbilical region is drawn in, whose thighs are well-shaped and tapering like the stems of the plaintain tree, hips are heavy, gait is like the swing of an elephant; who is calm and mannerly in disposition, is satisfied with moderate food, sleeps little and is delicate in appearance.

Defective signs of a girl :—The wise should reject the girl as a bride who comes from an unknown family; whose stature is either very short or very tall; whose body is thin, skin is tough, very hard and covered with dense body pile and hair, eyes are of tawny colour, eyebrows are straight, lips are projecting or uneven; who allows her tongue to loll out; whose ears are like winnowing fans, lips and cheeks bear signs of mustache and beard, neck is thick, breasts are uneven (i.e. one is bigger than the other); on whose cheeks dimples appear while laughing or there are constant depressions on both the cheeks; who possesses less or more limbs (e.g. has additional fingers or toes), walks fast and while she walks the earth trembles by the violence of her gait; whose second toe is larger than the big toe and the fourth toe does not touch the earth while walking; who is by nature cruel, very fickle, irascible and illmannered, speaks too much, sleeps too much or too little, weeps on the slightest pretext; who is called by the name of a hill, bird, tree, river, or star; who is grown up in age or is suffering from some chronic disease. (Ar. VIII. 1-6; Kcū. III. 1, 8-15; Sd. 126-149; Ps. VI. 1ff.; Rk. 4-6).

KANYĀ-VISRAMBHAṆA means creating confidence in a girl after she has been taken as a wife through marriage.

For the first three days after marriage the girl and her husband should sleep on the floor, abstain from sexual pleasures and eat their food without seasoning it either with alkali or salt. For the next seven days they should bathe

amidst the sounds of auspicious musical instruments, should decorate themselves, dine together, and pay attention to their relatives as well as to those who may have come to witness their marriage. This is applicable to persons of all castes. On the night of the tenth day the man should begin in a lonely place with soft words, and thus create confidence in the girl. Some authors say that for the purpose of winning her over he should not speak to her for three days; but the followers of Bābhravya are of the opinion that if the man does not speak with her for three days the girl may be discouraged by seeing him spiritless, like a pillar; and becoming dejected she may begin to despise him as a Eunuch. Vātsyāyana says that the man should begin to win her over, and to create confidence in her, but should abstain at first from sexual pleasures. Women being of a tender nature, want tender beginnings and when they are forcibly approached by men with whom they are but slightly acquainted, they sometimes suddenly become haters of sexual connections and sometimes even haters of the male sex. The man should therefore approach the girl according to her liking and should make use of those devices by which he may be able to establish himself more and more in her confidence. These devices are as follows :—

He should embrace her first of all in the manner she likes most because it does not last for a long time. He should embrace her with the upper part of his body, because that is easier and simpler. If the girl is grown up, or if the man has known her for sometime, he may embrace her by the light of a lamp; but if he is not well-acquainted with her or if she is a young girl, he should then embrace her in darkness.

When the girl accepts the embrace, the man should put a betelnut and betel leave in her mouth and if she will not take it, he should induce her to do so by conciliatory words, entreaties, oaths, and kneeling at her feet, for it is a universal rule that however bashful or angry a woman may be, she never

disregards a man's kneeling at her feet. At the time of giving the betel, he should kiss her mouth softly and gracefully without making any sound. When she is gained over in this respect, he should then make her talk, and so that she may be induced to talk he should ask her questions about things of which he knows or pretends to know nothing, and which can be answered in a few words. If she does not speak to him, he should not frighten her, but should ask her the same thing again and again in a conciliatory manner. If she does not then speak, he should urge her to give a reply, because as Ghoṭakamukha says, "all girls hear everything said to them by men, but do not themselves sometimes say a single word". When she is thus importuned, the girl should give replies by shakes of the head, but if she quarreled with the man she should not even do that. When she is asked by the man whether she desires him and whether she likes him, she should remain silent for a long time and when at last importuned to reply should give him a favourable answer by a nod of her head. If the man is previously acquainted with the girl, he should converse with her by means of a female friend, who may be favourable to him, and in the confidence of both and carry on the conversation on both sides. On such an occasion the girl should smile with her head bent down and if the female friend says more on her part than she was desired to do, she should chide her and dispute with her. The female friend should say in jest even what she is not desired to say by the girl.

If the girl is familiar with the man, she should place near him without saying anything, the Tāmbūla (Betel-leaves), the ointment or the garland that he may have asked for, or she may tie them up in his upper garment. While she is engaged in this, the man should touch her young breasts in the sounding way of pressing with the nails, and if she prevents him doing this he should say to her, "I will not do it again if you will embrace me", and should in this way

cause her to embrace him. While he is being embraced by her he should pass his hand repeatedly over and about her body. By and by he should place her in his lap, and try more and more to gain her consent, and if she will not yield to his he should frighten her by saying: "I shall impress marks of my teeth and nails on your lips and breasts, and then make similar marks on my own body, and shall tell my friends that you did them. What will you say then?" In this manner, as fear and confidence are created in the minds of children, so should the man gain her over to his wishes.

On the second and third nights, after her confidence has increased still more, he should feel the whole of her body with his hands, and kiss her all over; he should also place his hands upon her thighs and shampoo them, and if he succeeds in this he should then shampoo the joints of her thighs. If she tries to prevent him doing this, he should say to her, "what harm is there in doing it?" and should persuade her to let him do it. After gaining this point he should touch her private parts, should loosen her girdle and the knot of her dress, and, turning up her lower garment, should shampoo the joints of her naked thighs. Under various pretences he should do all these things, but he should not at that time begin actual congress. After this, he should teach her the sixtyfour arts, should tell her how much he loves her, and describe to her the hopes he formerly entertained regarding her. He should also promise to be faithful to her in future, and should dispel all her fears with respect to rival women, and at last after having overcome her bashfulness, he should begin to enjoy her in a way so as not to frighten her.

A man acting according to the inclinations of a girl should try to gain her over so that she may love him and place her confidence in him. A man does not succeed either by implicitly following the inclinations of a girl or by wholly opposing her, and he should therefore adopt a middle course.

He who knows how to make himself loved by women as well as to increase their honour and create confidence in them, becomes an object of their love. But he who neglects a girl thinking she is too bashful, is despised by her as a beast ignorant of the working of the female mind. Moreover, a girl forcibly enjoyed by one who does not understand the hearts of girls becomes nervous, uneasy, and dejected, and suddenly begins to hate the man who has taken advantage of her; and then, when her love is not understood or returned, she sinks into despondency, and becomes either a hater of mankind altogether, or hating her own man she has recourse to other men. (Ks. III. 2, 1-35).

The Rati Rahasya also deals with this subject as follows :

Respectable men, who follow the threefold Aims of Life, should marry, say the Śāstras, a woman of their own social standing who has never been previously betrothed. Honourable persons will always avoid marriage, association, games, friendship and the like with persons of higher or lower position.

The rules for wooing are these : the ideal bride to be preferred above all others is one who has skin like a lotus-petal, or yallowish-tinted like gold, with a delicate flush to her hands, feet, nails, and eyes; well-proportioned soft feet— who eats little, sleeps little, has on her hands the marks of the Lotus, the Pitcher, and the Discuss (attributes of Viṣṇu). She must not be red-haired, or have a pendulous belly or a hanging lip.

Wily men who know the rules will avoid any girl they find out of her house, weeping or yawning, or asleep. A girl called after a mountain, a tree, a river, or a bird : one who is over-or undersized, is bent or bony, has a hanging lip, hollow or red eyes, hands and feet which are rough to the touch; one who sighs, laughs or cries at meals; one who has inverted nipples, or a beard, or unequal breasts; who is dwarfish; who has flap-ears like winnowing fans, bad teeth,

a harsh voice, spindle legs, or is scrawny; one who likes going about with male hangers-on; one who has hair on her hands, sides, chest, back, legs or upper lip; who makes the ground shake when she passes, or gets a crease on her cheeks when she laughs; one whose great toe is too small in proportion to the other toes, whose middle toe touches the great toe, or whose two smallest toes fail to touch the ground—all these are to be avoided in choosing a bride.

The art of winning :—Neither too much compliance, nor too little—with girls a middle way brings the best results. The man wo knows how best to foster woman's passions in his own beloved and how best to win her heart will be her choice. A girl who is courted by a man she does not care for will be anxious, frightened and touchy, and will hate him forthwith. If she is not brought to experience true love, through this state of anxiety she may come to hate men in general, or be hated by them, and her suitor will turn elsewhere. (Rr. XI. 1-7, 19-22; Kcū. III. 2, 1-5; Bk. III. 5-11; Ks. III. 2, 1-5; Bk. III. 5-11).

KAPI-SATTVA-STRI—See VĀNARA-SATTVA.

KAPHAJA-PURUṢA is the man of phlegmatic temperament.

Characteristics : The complexion of a man of this type resembles either the colour of a blade of grass, blue lotus, polished sword, wet Ariṣṭaka (soap-berry) or that of the stem of the *Sara* grass or reed grass (*Saccharum Sara*). He is good looking, comely in appearance, fond of sweet tastes, grateful, self-controlled, forbearing, unselfish and strong. He does not hastily form any opinion, and is fast in his enemity.

His eyes are white, hair curly and black like a bumble bee. He is prosperous in life. His voice resembles the rumbling of a rain cloud, the sound of a Mṛdaṅga (a kind of south-Indian Drum) or the roar of a lion. He dreams in his sleep of large lakes or pools decked with myriads of full-

blown lotuses where the swans and ruddy geese are accustomed to play.

The corners of his eyes are red, the limbs are proportionate and symmetrically developed with a cool effulgence radiating from them. Possessing the Sāttvika (Pure) property of nature, he is capable of sustaining pain and fatigue and is respectfull towards his superiors.

He possesses faith in the Śāstras and is unflinching and unchanging in his friendship. He suffers no vicissitudes of fortune, makes large gifts after long deliberations, is true to his words and always obedient to his preceptors.

The traits of his character resemble those of Brahmā, Rudra, Indra, Varuṇa, a lion, horse, an elephant, cow, bull, an eagle, and a swan. (Su. III. 4, 72-76).

KAPHAJA-STRĪ is the woman of phlegmatic temperament. (Rr. IV. 5).

Characteristics :—She is regarded as the best of the types of women The teeth, nails, and lotus-like eyes of her kind of women are glossy. She is high in dignity and very affectionate towards her husband. She is of Śyāma (dark) complexion and possesses a cool, soft, and fleshy vagina. (Ar. IV. 6).

See Slaiṣmika-stri which also connotes exactly the same type.

KARIKARA—See HASTAŚĀKHĀ-VIMARDANA.

KARIṆĪ or elephant type of woman (See HASTINĪ) has been described by sages as possessing short, thick and bluish hair. Her eyes are yellow-tinged; nose, cheeks and throat are thick; lips very pendant, and teeth very sharp. Her arms, hands and legs are short and thick; breasts are voluminous; joints are short and crooked; body is many-coloured; and voice deep and harsh. She eats too much, is always lustful and it is very difficult to satisfy her in congress. She is wicked, shameless, bad-charactered and very much addicted to

vice. Her Vagina is twelve fingers-breadth deep and she always secretes vaginal fluid strongly smelling like the juice emanating from the temples of an elephant in rut. (Ar. III. 24, 25).

KARṆA-PATRA-BHAṄGA is one of the sixtyfour arts. (See Kalā). Making ornaments out of ivory and conch-shell come under it. (Ks. I. 3, 15).

KARṆĪSUTA has been a writer on Kāmaśāstra as mentioned by Kokkoka. Kṣemendra, in his Kalā-vilāsa, says that Karṇīsuta and Mūlabhadra are other names of Mūladeva. (Kṣkv. 1).

KARTARI is one of the kinds of Prahaṇana (s v.). (Ks. II. 7, 24; Rp. VI. 57, where some of its variations, such as, Bhadra-kartari, Yamakartari, and Sabdapūrvakartari are also mentioned).

KALAHA means quarrel. There can be various causes of quarrels between lovers. For example, a woman who is very much in love with a man cannot bear to hear the name of her rival mentioned or to have any conversation regarding her, or to be addressed by her name through mistake. If such a thing takes place, a great quarrel ensues and the woman cries, becomes angry, tosses her hair about, strikes her lover, falls from her bed or seat, and casting aside her garlands and ornaments throws herself down on the ground.

Now, on such an occasion the lover should attempt to reconcile her with conciliatory words; should take her up carefully and place her on her bed. But she, not replying to his questions and with increased anger, should bend down his head by pulling his hair, and having kicked him once, twice, thrice on his arms, head and bosom or back, should then proceed to the door of the room. Dattaka says that she should then sit angrily near the door and shed tears, but should not go out, because she would be found fault with for going

away. After sometime, when she thinks that the conciliatory words and actions of her lover have reached their utmost, she should then embrace him, talking to him with harsh and reproachful words, but at the same time showing a loving desire for congress.

When the woman is in her own house and has quarreled with her lover she should go to him and show how angry she is and leave him. Afterwards the citizen having sent the Viṭa (s.v.), the Vidūṣaka (s.v.) or the Pīṭhamarda (s.v.) to pacify her, she should accompany them back to the house and spend the night with her lover. (Ks. II. 10, 27-33; Rp. VI. 13-18).

KALĀ means Art. In his Kāma-sūtra, Vātsyāyana has enumerated sixtyfour Kalās or Arts which must be learned from some qualified Ācāryas (Teachers). These Kalās are as follows :

(1) Singing. (2) Playing on Musical Instruments. (3) Dancing. (4) Painting. (5) Cutting of different designs on the Bhoja-patra (*Betula bhojpattra*) for adorning the forehead. (6) Making various designs with rice-grains and flowers for the purpose of worship. (7) arranging the flowers for decorating the house or room. (8) Colouring the teeth, garments, hair, nails and body. (9) Fixing colourful tiles on the floor. (10) Arangement of beds. (11) Playing music on cups filled with water (Jalataraṅga). (12) Splashing and squirting with water while bathing. (13) Use of various medicines, Mantras and Tantras. (14) Preparations of various types of garlands. (15) Making head-embellishments known as Śekharaka and Āpīḍaka. (16) Dressing and decorating oneself or others. (17) Making ornaments with ivory or conch-shells. (18) Art of making perfumes and scents and their use. (19) Making ornaments by joining pearls in a string. (20) Magic or sorcery. (21) Preparation of various ointments and appliances mentioned in the Kucūmara Tantra, for the enhancement of beauty.

(22) Dexterity in manual skills. (23) Culinary arts like cooking various types of vegetables and food. (24) Art of preparing various types of soft drinks. (25) Tailoring and embroidary. (26) Creating patterns from yarns or threads, such as the parrot motiff, flower motiff, tassels and so forth. (27) Playing on Vīṇā and Damarūka (both are Indian musical instruments). (28) Composing and solving Riddles, Rhymes, enigma and verbal puzzles. (29) A game which consists in repeating verses as one person finishes. Another person has to commence at once, reciting another verse beginning with the same letter with which the last speaker's verse ended. Whoever fails to recite in the chain is considered to have lost and to pay a forfeit or stake of some kind. (30) Reciting such Verses whose pronunciation and meaning both may be difficult. For example : "*Ajā cacere lavaṇā vibodhe nāmardakāye'surabhiḥ pracode; Ācāra bhraṣṭā bhaṭa bhāṭa code dhīcoda mācoda harāmzāde.*" (31) Art of recitation from books. (32) Knowledge of Dramas and historical stories. (33) Puzzle solving through Poetry (This takes the form of a game in which one person is given the last out of four lines of a verse and is challenged to provide the first three lines on the spot.). (34) Cane and reed-work. (35) Artistic designing on the Gold and Silver ornaments. (36) Carpentry. (37) Knowledge of Architecture and House-construction. (38) Knowledge of examining precious stones and jewels—specially the ability to distinguish between the fake and the genuine. (39) Knowledge of Metals (extracting, refining, and makaing alloys etc.). (40) Knowledge of mining and colouring jewels and precious crystals. (41) Horticulture and Gardening. (42) Art of conducting cock-fighting, ram-fighting and quarl-fighting. (43) Training parrots and *mynās* speak and sing. (44) Art of pressing, shampooing and hair-dressing. (45) Art of reading symbolic writings and writing words in a peculiar manner. (46) Mastery in secret-language. (47) Knowledge of languages of other countries and provinces. (48) Art of making Chariots and

Carts out of Flowers. (49) Art of addressing spells, charms, auspicious and bad omens. (50) Art of constructing automatic mechanical gadgets. (51) Memory training. (52) Art of repeating verses immediately after hearing or reading them. (53) Deciphering by code. (54) Knowledge of etymology of Saṁskṛit, Prākṛta and Apabhraṁśa. (55) Knowledge of Lexicography. (56) Rhetorics and Prosody. (57) Art of impersonation (Deceiving others by assuming various personalities.). (58) Wearing of garments in an artfull manner so that it may conceal the defects of fittings etc. (59) Various methods of Dice-playing. (60) Playing the game of dice on a board which is called Ākarṣa. (61) Knowledge of various child-games. (62) Art of submtssive manners and good conduct. (63) Knowledge of arts and sciences which may be conducive to victory. (64) Physical culture. (Ks. I. 3, 15).

These sixty-four are the essential Arts forming an essential part of Kāma-śāstra. At other places also sixtyfour is the most popular figure of arts. See Śukranīti, and various other Tantras). Lalitavistara, however, enumerates eightysix while Kṣemendra in his now extant work has enumerated several hundred of Kalās. The sixtyfour arts (Kalās) enumerated by Vātsyāyana above are also found in Thirtieth chapter of Yajurveda (Ibid. XXX. 4-22). See also Pāñcālikā Kalās (s.v.).

A courtesan, endowed with a good disposition, beauty and other captivating qualities and also versed in the above Arts, obtains the name of Gaṇikā or a public woman of high quality. She receives a seat of honour in an assemblage of men. Moreover she is always respected by the Kings and praised by learned men. Her favour is sought by all and she becomes an object of universal regard. The daughter of a King, too, as well as the daughter of a Minister, being learned in the above Arts can make their husbands favourable to them even though they may have thousands of wives besides her. And in the same manner, if a wife becomes

separated from her husband, and falls into distress, she can support herself easily even in a foreign country, by means of her knowledge of these Arts. Even the bare knowledge of the arts gives attractiveness to a woman though the practice of them may be possible only according to the circumstances of each of these. A man who is versed in these Arts, who is loquacious and acquainted with the arts of gallantry, gains very soon the hearts of women, even though he is acquainted with them for only a short time. (Ks. I. 1, 16-25).

For the lovers too, knowledge and proficiency in these Kalās is a great qualification. A man employing the sixtyfour means mentioned by Bābhravya, obtains his object and enjoys the woman of the first quality. Though he may speak well on other subjects, yet if he does not know the sixtyfour divisions no great respect is paid to him in the assembly of learned. A man devoid of other knowledge but well acquainted with the sixtyfour Kalās becomes a leader in any society of men and women. As the sixtyfour arts are respected, are charming and add to the talent of women, they are called by the Ācāryas dear to women. A man skilled in the sixtyfour arts is looked upon with love by his own wife, by the wives of others, and by the courtesans. (Ks. II. 10, 34-39; Kcū. II. 2, 2-6).

KALIṄGA is the name of a country of ancient India. Here the Brāhmaṇas under the pretext of giving flowers to the ladies, used to enter into the harem and spoke with the ladies from behind a curtain. From such conversations union afterwards usually took place. (Ks. V. 6, 37; Ps. II. 20; Rp. VII. 64-65).

KALYĀṆAMALLA is the author of Anaṅgaraṅga, a quite comprehensive and authoritative work on Indian Erotics. He composed this work to please a Muslim ruler Lāḍa Khān (s.v.) and also for the pleasure of those who are dear to the sportive women. He says to have repeatedly examined the

opinions of the previous sages and after collecting the essence of their works, composed his treatise, to gratify the witty. It has been composed for the pleasure and at the endearing request of Lāḍa Khān. He gives the reason for the composition of his works in the following words.

In this unsubstantial world, which is full of illusions, there is one substantial thing—that is the pleasure of enjoyment with the gazel'e-eyed women, which may be compared to the great joy of knowing the Creator Himself. Men who are not versed in the art of love, and have no knowledge about the classification and such other things regarding women, though they may possess many wives, cannot, as the lower animals, enjoy that Supreme pleasure. "Therefore he created his work for the education and pleasure of men. (Ar. I. 3-5).

KAVI has been mentioned by Kalyāṇamalla as an early writer of Kāmaśāstra. (Ar. III. 5; IX. 15).

KAVĪNDRA has been mentioned by Jyotirīśa and Kalyāṇamalla as an early writer of Kāma-śāstra. (Ps. II. 7; III. 42; Ar. IV. 13; X. 11. 20).

KAŚYAPA has been mentioned by Jyotirīśa as an early writer on Kāma-śāstra. (Ps. IV. 20).

KĀKA-SATTVĀ-STRĪ is the crow-type of women who lets her eyes roll in all directions, over eats until she is sick, is full of unprofitable activity (Rr. IV. 17), and is unnecessarily anxious or afraid. (Ar. IV. 17; Rp. II. 78-80; Rk. 60).

KĀKILA means like a crow. When a man and a woman lie down in an inverted order, with the head of the one towards the feet of the other, and carry on congress wherein the man with his mouth sucks the woman's vagina and the woman with her mouth sucks the man's penis. (Ks. II. 9, 38; Rp. VI. 53-54).

KĀMA, which includes sensual pleasures and relationship between man and woman, is one of the four Aims of Life—other three being Dharma, Artha and Mokṣa. (Ks. I. 1. 1).

Kāma is the enjoyment of objects through the five senses of hearing, feeling, seeing, tasting and smelling according to the dictates of one's mind in consonance with his soul. Actually Kāma is that pleasure which is experienced specially when the sense of touch operates and when it comes into contact with the object that generates pleasure. Kāma is to be learnt from the Kāma Sūtra (Aphorisms of Love) and also from the worldly-wise citizens. (Ks. I. 2, 11-13).

Champions of Artha however, argue that the pursuit of Kāma or life's pleasures is detrimental to the other two aims of life, i.e. Dharma and Artha. It leads a person into the company of wicked persons, undesirable occupations, unclean habits and impure deeds. It also deprives him of future prospects. It engenders rashness, undue haste and makes him unacceptable and untrustworthy in the eyes of all. There are many examples in history of devotees of Kāma who were vanquished *en masse*. For instance, king Daṇḍakya of Bhoja dynasty, who became enamoured of a Brahmin maiden, perished with his kingdom and kinsmen. Similarly, Indra, the king of Gods, was enamoured of Ahalya; the mighty Kīcaka lusted for Draupadī; Rāvaṇa overpowered and abducted Sītā—but all these powerful men besides many others, were disgraced through their subjugation to Kāma.

To this Vātsyāyana replies that the pleasures of Kāma are as essential for the proper maintenance of the human body as is food. They are, moreover, the results of Dharma and Artha. Pleasures are, therefore, to be followed with moderation and caution. No one refrains from cooking food because there are beggers to ask for it, or from sowing seeds because there are animals to destory the corn when it grows up.

Thus, a man practicing Dharma, Artha and Kāma enjoys

happiness both in this world and in the world to come. The good perform these actions in which there is no fear as to what is to result from them in the next world and in which there is no danger to their welfare. Any action which conduces to the practice of Dharma, Artha and Kāma together, or of any two, or even of one of them, should be performed; but an action which conduces to the practice of one of them at the expense of the remaining two should not be performed. (Ks. I. 2, 40-51).

The practice of Kāma by the men of the four castes with women of similar castes who are virgins in accordance with the rules of ancient Texts (Śāstras) is conducive to progeny, besides bringing them a good name and being accepted as legal and binding. On the contrary, the practice of Kāma with women of the higher castes and with those previously enjoyed by others, even though they be of the same caste, is prohibited. But the practice of Kāma with women of the lower caste, with women excommunicated from their own caste, with courtesans and with women twice married, is neither enjoined nor prohibited. The object of practicing Kāma with such women is pleasure only. (Ks. 1. 2, 14-28; 3, 1ff.).

KĀMAKALĀ is the description of the organs of the body of a woman which become sexually stimulated according to the lunar cycle of progression and degression.

With the waxing of the Moon in the first half of the month the trigger of love lies in the toe, the foot, the lower back, the two knees, the thighs, the navel, the armpits, calves, the cheeks and the throats, the scalp, the lower lip, the eyes, the ears, the space between the breasts and the hair parting of the well-browed woman according to her kind.

The lunar progression of each woman resides in the hair parting, the eyes, the lips, the neck, the armpits, and the nipples, the navel, the waist, the vagina, the round of the leg,

the thighs, the knuckles, soles and surface of the foot and the toe—migrating thus in the dark half of the Moon.

In the brighter phase of the Moon love dwells in the left little toe; in the darker it is in the ventral side of the same finger.

In the bright phase of the Moon love resides in the right half of man and the left half of woman; but in the darker phase the case is reversed. (Rm 14-17; Ns. XVII. 1-9; Sd. 51-60; Rp. I. 28-43, and 44-69 for different Mantrākṣaras for activating different points of residence of Kāma).

KĀMADEVA is the God of Love and sensual pleasure. He bears many names, viz. Madana, Manmatha, Māra, Pradyumna, Mīnaketu, Kandarpa, Darpaka, Anaṅga, Pañcaśara, Smara, Śambarāri, Manasija, Kusumeṣu, Puṣpadhanvā, Makaradhvaja, Ananyaja, Ātmabhū, Ratipati, Brahmasū, Viśvaketu (Amarkośa. I. 1. 26-28). Some works mention even fifty names of Kāma viz. Kāma, Kāmada, Kānta, Kāntimān, Kāmaga, Kāmacāra, Kāmī, Kāmuka, Kāmavardhana, Rama, Ramaḥ, Ramaṇaḥ, Ratinātha, Ratipriya, Rātrinātḥ, Ramākānta, Ramamāṇa, Niśācara, Nandaka, Nandana, Nandī, Nandayitā, Pañcavāṇa, Ratisakha, Puṣpadhanvā, Mahādhanu, Bhrāmaṇa, Bhramaṇa, Bhramamāṇa, Bhramo'paraḥ, Bhrānta, Bhrāmaka, Bhṛṅga, Bhrāntacāra, Bhramādaḥ, Mohana, Moha, Mohaka, Mohavardhana, Madana, Manmatha, Mātaṅga, Bhṛṅganāyaka, Gāyana, Gītijaḥ, Nartaka, Khelaka, Unmattonmattakaḥ, Vilāsa, Lomavardhana (Kālikā Purāṇa Chap. 19; Śābdakalpadruṁ, s.v.).

For the places of His residence in the body. See KĀMAKALĀ, KĀMASTHĀNA.

KĀMADVEṢA-SAṀKĪRṆA-SAṀŚAYA—See SAṀKĪRṆA-SAṀŚAYA.

KĀMBOJA was the name of the country around Southwestern Kashmir. Women of this place did not know the tricks of the nail-bite, etc., and were satisfied only by a

vigorous congress. They were by nature very wicked, and Caṇḍa-vegī (See VEGA) (Ar. V. 17; Rk. 75).

KĀMA-YUDDHA—See HASTA-ŚĀKHĀ-VIMARDANA.

KĀMARŪPA is the name of a place coinciding with modern Assam and Maṇipur.

The women of this place are as delicate as a Mimosa; become very passionate, could be excited simply by running the fingers over them; but they respond fully only to their Vilva. They have very pleasant speech. (Rr. V. 20; Also Ar. V. 10; Rp. VII. 56; 63-64).

KĀMA-ŚĀSTRA is the Erotic Science. In the beginning the Lord created men and women and having regard for their well-being, revealed in ten thousand chapters the ways of securing the threefold Aims of Dharma, Artha and Kāma. The chapters dealing with the Kāma were then collected by Nandī, the follower of Mahādeva, into one thousand chapters. Now, these Kāmasūtras (Aphorisms of Love) were later condensed into five hundred chapters by Śvetaketu, son of Uddālaka. Śvetaketu's works, in turn were further abridged by Bābhravya, a native of Pāñcāla country, into one hundred and fifty chapters under the following seven sections :

1. General observations; 2. Union of man and woman; 3. Selection of the bride, marriage, etc. 4. Position and conduct of one's wife; 5. Extra-marital relations with wives of other men; 6. Courtesans and their ways; 7. Secret formulae, tonics, medicines, and so forth. The sixth section dealing with courtesans was separately elaborated by Dattaka at the request of the courtesans of Paṭalīputra and following Dattaka's example, Cārāyaṇa detailed the first section. Other writers similarly treated the remaining sections thus :

Suvarṇanābha—The Second Section.
Ghoṭakamukkha—The Third Section.

Gonardīya—The Fourth Section.
Goṇikāputra—The Fifth Section.
Kucūmāra—The Seventh Section.

In this way the work became so mutilated in course of time as to be almost lost. Furthermore, since the work of Bābhravya was too long and intricate, and since the works of Dattaka and other authors mentioned above treated only the isolated aspects of the whole subject, Vātsyāyana condensed their individual contributions as concisely as possible and composed the famous work now known as the Kāma Sūtra. (Ks. I. 1, 1-17).

Some learned men, however, are opposed to the creation of a learned text on such an obvious and instinctive behaviour as Kāma. They say that it may be proper for Dharma to be treated in a learned Text, since the effects of the precepts are elusive, and supernatural. They maintain similarly, that Artha (s.v.) can also be learnt only through books, since it is practised by special methods. But Kāma is instinctively practised even by the animal world and is to be found everywhere, a learned Text on the subject is not at all necessary.

To this, Vātsyāyana answers that it is not true. Sexual intercourse is a thing dependent upon man and woman, and is different from those of lower animals. Besides, there are other important considerations relating to their intermingling. A clear enunciation of the subject therefore, is essential and this can be learned from works on Kāma Śāstra. The non-application of proper means which is seen in the lower animals is caused by their being unrestrained and by the females among them being fit for sexual intercourse only at certain seasons. Such intercourses are only instinctive and not proceed by thought of any kind.

Moreover human beings also possess an aesthetic sense which is completely absent in animals. They like to do things

in a manner which is pleasant to both the sexes. In their sexual behaviour particularly the are to be guided by certain codes of conduct because they cannot resort to any female coming in their way as the animals do. Their social customs also restrict their sexual behaviour to the extreme. Therefore a science of Erotics or Kāma Śāstra is essential to regulate the human behaviour and enable them to derive maximum pleasure within the social and psychological limits placed upon them. (Ks. I. 2, 18-24; Ar. I. 9; Bk. I. 1 ff.).

KĀMA-SŪTRAS—(See also VĀTSYĀYANA). This work, though dealing with all the relevant topics of Erotics, is essentially intended only for good people. It teaches such persons the ways of guarding their own wives and enjoying them to the full. Hence it should not be made use of merely for gaining over the wives of others. (Ks. V. 6, 48).

KĀMA-STHĀNA are the places and conditions which indicate the successive intensities of the stages in Love. These places are : *Aṅguṣṭha* (thumb), *Pāda* (feet), *Jānu* and *Jaghana* (upper and lower parts of thighs), *Nābhi* (navel), *Vakṣa* (chest), *Stana* (breasts), *Kakṣa* (armpits), *Kaṇṭha* (neck), *Kapola* (cheeks), *Danta-vasana* (Teeth ornaments), Vagina, *Adhara* (lips), *Netra* (eyes), *Karṇa* (ears), *Kaṭi-pṛṣṭha* (back of the waist), *Nitamba* (buttocks), *Lalāṭa* (forehead), and *Śikhāśraya* (top of the head). (Rr. II. 1-6; Ns. XVII. 4-6; Ps. II. 11; Rp. I. 28-35; Ar. II. 1).

The conditions which indicate the successive intensities of love are :

(1) Love finding expression through the eyes. (2) Attachment of the mind. (3) Constant reflection. (4) Loss of Sleep. (5) Emaciation of the body. (6) Indifference to the objects of enjoyments. (7) Absence of the feeling of shame. (8) Mental imbalance. (9) Physical debility leading to fainting etc. (10) Death. (Ks. V. 1, 4-5; Rm. 14-17).

KĀMĀKARṢAṆA means attraction for a man or a woman for the other.

A woman becomes enamoured on seeing a handsome man; likewise a man when he sees a handsome woman. But there is this important difference between them, that woman, once she is in love, loves regardless of religion or convention. She will not give herself immediately to a woer, for when she gives she does so with her whole being. A man, by contrast, conducts his love affairs with some regard to ethics, time, place, etc., whether to do or not to do. He is suspicious of a woman easily won, loves one who is hard to get, and is willing to risk taking pains over her in vain. (Rr. XIII. 15-18).

KĀMĀVATAṀSA is a form of love-caress by the hair (See KEŚA-GRAHAṆA).

When the husband and wife being sexually excited, kiss each other by holding each other's hair, adjoining the ears, by both the hands at the time of congress it is called Kamāvataṁsa, i.e. the crest jewel of love. (Ar. IX. 40).

KĀMEŚVARA MANTRA is a chant recited with the offering of Kiṁśuka flowers to fire 1,00,000 times. Chanted thus it becomes efficacious. Thereafter the Mantra is directly exhaled into the vagina of the lady. Resplendent like the flame of the lamp it reaches the lotus bud within her, releases the nectarlike fluid and repidly climaxes the woman's emotions so that she is utterly subjugated by her lover.

Procedure for the use of the Mantra : First, the Mantra is to be chanted, and then it is to be followed by the name of the woman who is to be won over in the accusative case, i.e. 'fetch the lady, let me hypnotise her'. Then starting with the word '*Auṁ*' and ending with *Kṣaṁ* the chant must be repeated ten thousand times. Then offering of one thousand Kiṁśuka

or Kadamba flowers should be made to the sacrificial fire. In this way the Mantra helps the man to attract the lady towards him and to gain her over at night.

The Mantra : "*Aum Klīm....:..striyamānaya ānaya vaśatām Aum Kṣaṁ namaḥ.*" On the dotted line substitute the name of the lady who is intended to be captivated (Rr. XIV. 4-7).

KĀMAUṢADHA—See HASTA-NAKHA-VIMARDANA.

KĀRKAṬAKA is a position of congress described by Suvarṇanābha. When a woman in congress, contracts both her legs and places them on her stomach, it is this, the 'crab position'. (Ks. II. 6, 30; Rr. X. 24; Kcū. II. 6, 21).

KĀLA-BHEDA means classification of unions between men and women on the basis of time. There are three kinds of men and women : (i) the short-timed; (ii) the moderate-timed; and (iii) the long-timed. Between these there are nine kinds of unions. (Ks. II. 1. 8; Cf. also Rp. IV. 1, 8-10). See RATĀVASTHĀPANA.

KĀVYA-SAMASYĀ-PŪRṆANA means completion of half verses provided as problems. It is one of the sixtyfour arts. (See KALĀ), (Ks. I. 3, 15).

KĀŚMĪRA is the present state of the same name in India. Women of this place are distinguished by the bad odour of their body. They are ignorant of the dalliance with kissing and embracing, and are satisfied by a light congress. (Ar. V. 18; Ns. XX. 5; Ps. II. 35; Rk. 75).

KILAKIÑCITA is one of the Hāvas (s.v.). When the husband returns from abroad and the wife overwhelmed with love, behaves erratically, i.e. sometimes smiles, sometimes expresses anger or sometimes weeps without tears, then such behaviours of the wife are called Kilakiñcita. (Ns. XIII. 11-12).

KĪLA is one of the kinds of Prahaṇana (s.v.). (Ks. II. 7, 24).

KUCA-SAṂSKĀRA means care of the breasts of women for their development and maintenance of form.

First Prescription : The roots of Aśvagandhā, Vaca, Kuṣṭha, Pippalī, root of Karavīra, and cloves levigated with butter and water, if applied to the breasts of women, will make them considerably developed.

Second Prescription : Take equal parts of the kernels of Kola (*Ziziphus Jujuba*), root of Karavīra and the fat of snake; pound, levigate and rub them on the breasts, which will then become considerably developed.

Third Prescription : Take the bark of Śrīparṇi (*Gmelia Arborea*) and this whole thing, i.e. the juice as well as the pulp, and boil it in sesamum oil for some time, then apply it by soaking in cotton on the flaccid breasts of women which will then become developed and firm.

Fourth Prescription : Take the rind of the pomegranate, pound and boil it in mustard oil and then apply it to the breasts of women by rubbing : they will soon become fat, fair and round.

Fifth Prescription : Take equal parts of Balā (*Sida Cordifolia*), Śyāmā-latā (*Echites Frutescens*), Vyoṣā, Lajjālu, Turmeric, and Dāru Haridrā; boil them carefully in equal parts of sesamum oil, clarified butter from cow's milk and the milky juice of Arka (*Calotropis Gigantea*) in slow fire.

If this oil be applied to the breasts of women they will soon wax to a considerable size. If young girls not more than sixteen take this oil regularly with water in which rice has been dipped overnight for sometime their breasts will become firm and developed and will never become pendulous in later life. (Ar. VI. 93-99; Cf. also Pau. 22; Rk. 200-203).

KUCŪMĀRA was an early writer on Kāmaśāstra. He elaborated the seventh section (dealing with secret formulae,

tonic, medicines, etc.) of Bābhravya's work. (Ks. I. 1, 11-17). There is also a Tāntric work known as Kucūmara Tantra dealing with special erotic appliances and methods, use of aphrodisiacs and Mantras.

KUCŪMARA-TANTRA is a work mainly dealing with special erotic appliances and methods, aphrodisiac formulae, Mantras for Captivation (Vaśīkaraṇa, s.v.).

KUCŪMARA-YOGA is one of the sixtyfour arts and implies the knowledge of various formulas described in the Kucūmara-tantra. (Ks. I. 3, 15).

KUṬṬANĪMATAM is a poetical work by Dāmodara Gupta also named Śambhalīmatam. The words '*Kuṭṭanī*' and 'Śambhalī' are synonymous and mean 'a procuress'; and '*Mata*' means advice or counsel. In fact the poem is a cunning advice given by a procuress named Vikarālā to a dancing girl named Mālatī. It vividly describes through the mouth of the procuress Vikarālā the various cunning arts, wiles and devices which are resorted to by courtesans to decoy and lead to ruin guileless weak-minded young men. The work serves a dual purpose, viz. teaches the professional courtesans the art of their trade as well as acquaints a ordinary citizens the guiles and wiles of courtesans so that they may not fall an easy prey to them.

KUṬṬAMITA is one of the Hāvas (s v.). During congress when the husband presses the breasts of the wife and caresses her hair, then if inspite of extreme pleasures the wife pretends pain, her behaviour comes under this category. (Ns. XIII. 29-30).

KUṆḌALINĪ MANTRA is a chant for the captivation of women. When the Mantra is meditated upon and directed towards the woman's breasts, forehead and vagina, it irresistibly attracts her to the man, hypnotises her and like a flame melts her reserve. The three different places given for the

application of the Mantra give different results. When directed at the breasts the mantra draws the woman near him; at the forehead, it brings her under his control; at the vagina, it makes her achieve the orgasm. The Mantra runs thus : *Aum Hrīṁ Namaḥ.*

When the Kuṇḍalinī Mantra is chanted 7,00,000 times the man becomes an embodiment of the God of Love to the woman. He begins to talk like Vācaspati and gets a speed like that of Garuḍa.

If the mantra is repeated 20,000 times and after that an offering of a thousand Pāṭala flowers is made to the sacrificial fire, with the eighth vowel together with the Bindu, it becomes effective in securing anything a man wishes for. Here the mantra, by excluding the eighth vowel i.e. Ṛ-kāra and the Bindu (Anusvāra), would become '*Aum Namaḥ*'.

When the eighth vowel is contemplatively directed towards the neck, the breasts, the face and the vagina with the visualisation of yellow, dark, white and red colours respectively, it helps to bring under control any powerful enemy, or one's speech, or even one's beloved. (Rr. XIV. 8-11).

KUNTALA is the name of a state of ancient India. The women of this place derived greatest pleasure from all the types of nail-markings, from hard blows, and from the different techniques of Auparisṭaka (s.v.). They long for unexampled love-battles, have no inhibitions, but have much passion. (Rr. V. 22).

KUMBHA-DĀSĪ is one of the kinds of Veśyās (s.v.). (Ks. VI. 6, 50).

KULṬĀ is an unchaste woman who usually prefers Auparisṭaka or mouth congress. (Ks. II. 9, 25).

KṚTRIMA-RĀGA implies congress of artificial love. When a man carries on the congress by exciting himself by means of the sixtyfour ways, such as, kissing and so on, or

when a man or a woman come together though in reality they are both attached to different persons, their congress is then called congress of 'artificial love'. At this time all the ways and means mentioned in the Kāma-sūtra should be used. (Ks. II. 10, 19-20; Kcū. II. 10. 28-29; Rp. VI. 8).

KṚTRIM-LIṄGA means any artificial aid (Apadravya, s.v.) for those who have lost their vigour. It should be of the same size as the Liṅgam, and should have its outer surface made rough with globules. When it is made of two pieces it is called Sanghaṭī (s.v.). When it is made of three pieces or more until it comes upto the required length of the penis, it is called Cūḍaka (s.v.). (Ks. VII. 2, 8-11).

KERALA is the name of a state of India. In ancient times it was also called Vanavāsadeśa. The women of this place made great fun of physical defects in others but took pleasure in concealing their own. They were of moderate passion and stood any kind of treatment. (Rr. V. 18).

KELIKUTŪHALA is a modern work on Indian Erotics written in 1949 A. D. by one Paṇḍita Mathurā Prasāda Although modern, the scope of the work is almost encyclopaedic. It covers almost all the topics of Erotics and also numerous prescriptions for various cosmetic and aphrodisiac purposes.

KEŚA-GRAHAṆA implies the art of caressing the beloved by handling her hair.

The glossy, thick, curly and black tresses of hair are the natural pride and glory of the lovely young women. These should be caressed, according to the processes laid down in the Erotic science, by the lover in order to excite her passion at the time of kissing.

The following are the various methods for caressing the hair during the love-play :

(i) Samahastaka (s.v.); (ii) Taraṅgaraṅga (s.v.); (iii)

Bhujaṅgavallī (s.v.); (iv) Kāmāvatamsa (s.v.);. (Ar. IX. 37-41; Rk. 257-260).

KEŚA-ŚVETĪKARAṆA means whitening and bleaching the hair.

First Prescription :—Wet the grains of Sesamum with the milk of Snuhi (*Euphorbia Nerifolia*), dry in the sun and extract the oil. If this be applied to the hair it will become crystal white.

Second Prescription :—(This relates to the removal of hair in order to have a fresh growth) Steep dried Dhātrī (Āmalakī) in the juice of Snuhi and dry in the sun; pound with water and apply to the hair which will fall off automatically. (Ar. VI. 86-87; Cf. Kcū. VII. 2, 24-25; Rk. 196).

KEŚA-SUGANDHI means perfumes for the hair. The following preparations have been recommended for the purpose :

First preparation :—Take Ela (Cardamom), Ambuda (*Cyperus Tuberosus* or *C. Tenuiflorus*), Nakha (*Unguis Odoratus*), Nāga Kesara, Jaṭāmāṁsī (Indian spikenard), Camphor and Patra (Leaves of *Laurus Cassia* or *Cinnamomum Tamala*); pound them will and apply the compound to the hair before bath or to the bathing water—this is reckoned as a great perfumer of the hair.

Second preparation :—Take Āmalakī, Nāga Kesara, Ghana or Musta (*Cyperus Rotundus*), Uśīra, Harītakī, and Jaṭāmāṁsī; pound them together and use it for a fortnight during the bath as before—it will make the hair perfumed. (Ar. VII. 53-54; See also Ns. IV. 3-4 for another similar preparation; Also Ps. V. 1ff.).

KOKKOKA is the author of Rati Rahasya, the most famous work on Indian Erotics after Kāma Sūtra of Vātsyāyana. Although there is no direct evidence about his time, yet concluding from references about him in various Sanskrit

works it may safely be assumed that he lived in the 9th or 10th century A.D.

Kokkoka is remembered for presenting the subject matter in a very lucid style. Vātsyāyana's Kāma Sutra may not be understood by everyone without the help of its commentary Jayamaṅgalā, while Kokkoka's Rati Rahasya is a work comparatively in a popular style. Besides, he has discussed many original subjects that are not found in Kāma Sūtra.

KṢOBHANA-RAÑJANA-VIDHI means methods for the care and colouring of hairs.

First prescription :—If the hair is anointed with the flowers of Tila and Gokṣura pounded with the milk for a week it will become thick and long.

Second prescription :—Levigate the root of Dantī (*Baliospermum Montanum*) and Lodhra, boil in Sesamum oil and apply to the hair. Defects, such as, brownness, thinness and shortness of the hair will be remedied.

Third prescription :—Mix finely powdered Guñjābeans with honey and apply to the head; it will cure the disease called Indrlupta or baldness of the head by causing the appearance of the hairs where there were none.

Fourth prescription :—Make a fine powder of burnt ivory and apply it mixed with oil to the head : the baldness will be cured and the hair will sprout up in profusion.

Fifth prescription :—Take blossome of mango tree, Triphalā, the bark of Arjuna (*Terminalia arjuna, Pentaptera arjuna*) tree and Piṇḍāraka (*Trewia Nudiflora*); pound them all together and boil the pulp in sesamum oil which will then become blue-oil. It is very efficacious for hair-dyeing. What is more, if white feather of a swan be dipped into it is will atonce turn jet black.

Sixth prescription :—Take Mājū-phala (*Quercus Infectoria*), Pippalī, Nīla (*Indigofera Indica*), and rock salt; pound them well with gruel of wheat or rice; them apply the same to the hair. The result will be a dark dye.

Seventh prescription :—Let a man drink everyday for a month one pala of Neema-Oil, his hair will gradualy change and become glossy black as the Bhramara (Bumble Bee).

Eighth prescription :—Pound together Gorocana or Bezoar stones, black sesamum seeds, Kākamācī (*Solanum Nigrum, Solanum Rubrum*), and Śatāvarī and apply to the hair; it will soon turn black. (Ar. VI. 77-85; Cf. also Kcū. VII. 2, 26-27; Rk. 189-195).

KOŚALA is the name of a province of ancient India. According to Kāmasūtra, women of this country were fully of impetutous desire. They were fond of using artificial aids and used medicines to increase their passions. (Ks. II. 5, 27; Ps. II. 30).

The women of this place could be aroused by the use of an artificial penis. They liked to be struck hard, and their queynt gave vigorous twitches. (Rr. V. 15; also V. 6; Ns. XX. 6; Rp. VII. 55-56; Rk. 68).

KAUMUDĪJĀGARA is one of the festivities in which problems were solved for entertainment. (Ks. I. 4, 27),

KAURMA is a posture of congress in which the man, after achieving the Saṁyamana (s.v.) posture takes the woman setting mouth to mouth, arm to arm, and leg to leg. (Rr. X. 28).

KRIYĀ means sexual stimulation required for men or women in getting excited for congress, These are (i) Laghu or which requires a short time for getting excited; (ii) Madhya which needs a moderate time, and (iii) Cirodaya which requires a long time for getting excited. Krīyā implies manipulation of Erogenous zones of men or women for the purpose of exciting them. (Ar. III. 14). See also SURATA-BHEDA.

KRIYĀ-KALPA is ono of the sixtyfour Arts and implies knowledge of Rhetorics. (Ks. I. 3, 15).

KRĪḌĀS indicate plays and pastimes. In ancient times these were as follows :

Spending nights playing dice; going out on moonlit nights; keeping the festive day in honour of spring; plucking sprouts and fruits of the mango tree; eating fibres of lotuses and tender ears of corn; picniking in the forests when the trees got their new foliage; Udakakṣvedika or sporting in water; decorating each other with the flowers of some trees; pelting each other with the flowers of Kadamba (*Anthocephalus Kadamba*); and many other sports which may either be known to the whole country or may be peculiar to a particular part of it. These and similar amusements should always be carried on by citizens. (Ks. I. 4, 27-28).

KROḌA-CARVITAKA is a kind of teeth-mark made on the arms of the beloved in a manner that the place of the mark becomes red. (Rp. III. 75).

KṢĪRA-NĪRAKA is one of the four embraces between a married couple. When a man and woman are very much in love with each other and not thinking of any pain or injury embrace each other as if they were entering into each other's bodies either while the woman is sitting on the lap of the man or in front of him, or in a bed, then it is called Kṣīra-nīraka or an embrace like a mixture of milk and water.

Such an Embrace takes place usually at the time of a sexual union. (Ks. II. 2, 19-20; Rr. VIII. 9; Ar. IX. 2, 9; Kcū. II. 2, 18-21; Rp. III. 14).

KṢOBHAKA is a form of mouth congress in which the man, catching hold of the thighs of a woman brings her vagina near his chest, supports his head on the hands of the woman, then penetrating his tongue in the vagina, performs intercourse with it, and finally sucks all the vaginal fluid which may discharge during the process. (Rp. VI. 49-50).

KHA

KHAṆḌĀBHRAKA or broken cloud is one of the eight kinds of Biting. It consists of unequal rising in a circle and comes from the space between the teeth. This is impressed on the breasts and is peculiar to persons of intense passion. (Ks. II. 5, 4. 16. 18; Rr. IX. 4; Kcū. II. 5, 12; Rp. III. 74).

KHARA-SATTVĀ STRĪ is the donkey-type of woman who gives saucy and rude answers and loves to run loose with men. (Rr. IV. 18).

This type of woman is wicked by nature, speaks annoyingly and has no inclination for bathing or washing. (Ar. IV. 19; Rp. II. 83-84; Rk. 62).

KHALA-RATA is deceitful congress. The congress between a courtesan and a rustic, and that between citizens and the women of villages bordering countries are called deceitful congress. (Ks. II. 10, 24-25; Kcū. II. 10, 31; Rp. VI. 11).

GA

GAJASATVĀ-STRĪ is a kind of woman who is a voracious eater. She is physically very powerful, loves intoxicants, and has a haughty gait. Her eyes are half open; she loves flattery and is of a cruel and angry nature. (Rp. II. 88-90).

GANDHARVASATVĀ-STRĪ is the angel-type woman. She is a woman with no angry emotions; wears divine and dazzling clothes; loves garlands, perfumes and incense; is a trained singer and player; and is educated in the sixtyfour Arts. See Kalā. (Rp. II. 76-77; Rr. IV. 16; Ar. IV. 12; Ps. I. 30; Rk. 55).

GARBHA-STAMBHANA means prevention of miscarriage, for which several recipes are prescribed by Kalyāṇamalla.

First Recipe :—Let a woman take the fine clay which adheres to the potter's hand, when he is at work; mix it with

honey, and drink the same with goat's milk. This will surely protect her womb.

Second Recipe :—Let a woman take equal parts of powdered Yaṣṭimadhu, Lodhra, and dried Āmalakī for seven days with milk in case of the foetus becoming displaced, she will come to her normal condition and no miscarriage will take place.

Third Recipe :—Let a woman boil the bulb of red lotus in milk mixed with honey and clarified butter after seething the decoction for seven days. This medicine will undoubtedly prevent miscarriage as well as vomiting, pains, inflamation of limbs caused by the irritation of three humours—wind, bile and phlegm, and many other diseases. (Ar. VI. 65-68).

GARBHĀDHĀNA-VIDHI means prescriptions for easy conception. Kalyāṇamalla first prescribes the following medicines to purify the womb :

Prescription :—Let a woman take Lauha-bhasma (Oxide of Iron), Suvarṇa-bhasma (Calcined Gold) and Tāmra-bhasma (Calcined Copper) mixed and made into an electuary with honey from after the fourth day of the monthly ailment and the field (i.e. the womb) will be duly cleansed.

After purifying the womb the following prescriptions will be found efficacious :

First Prescription :—Let a woman take dried Nāga-kesara (*Mesuaferra, Mesua Roxburga*) buds in powder, mixed with clarified butter for three consecutive days after the purification bath (i.e. the fourth day after the commencement of monthly course) at the same time abstaining from any food but milk. She will surely conceive after the first intercourse thereafter.

Second Prescription :—Let a woman make a decoction of Aśvagandhā, Guḍucī (*Tinospora Cordifolia*) and resinous exudation of Sāla tree (*Sharea Robusta*) and drink on the fourth day; she will be with a child after the first congress. There is no doubt about it.

Third Prescription :—Let a woman take Adraka (*Zingiber Officinale*), Marica, the root of Kaṭerī or Kānta-kārī (*Solanum Jaquini*), Pippalī and Nāga-kesara; pound well into powder and take with clarified butter of a cow; she will conceive and bear a son, no matter how long she has been barren.

Fourth Prescription :—Let a woman have the root of Lakṣmaṇā or white Kaṭerī (*Solanum Xanthocarpum*) collected by her husband in the Puṣya Nakṣatra and pound it well, then take it with clarified butter through the nose and at the same time adhere to the milk diet; she will surely conceive.

Fifth Prescription :—Let a woman take the root of Bījapūra (*Citrus Medica*) and boil it in Milk; take it with clarified butter for three days during the monthly course. She will no doubt concieve.

Sixth Prescription :—Let a woman collect the root of Śveta-bala or Ati-bala (*Sida Asiatica, Abutilon Indicum*) in the Puṣya Nakṣatra and pound one Karṣa (s.v.) of it with equal part of Yaṣṭi-madhu and one Pala of sugara. This must be taken by the woman after the monthly cycle with the milk of a single coloured cow that has given birth to a calf which is alive. Nothing else should be eaten that day when at night she must have congress with her husband; and on the day following must confine herself to rice and milk. She will undoubtedly conceive. (Ar. VI. 54-64; Cf. also Ps. IV. 39ff.; Rk. 182-185).

GAVĀKṢĀDHYAKṢA are the officers of the cow-pens. They can enjoy the women in the cowpens. (Ks. V. 5, 7).

GUṆAPATĀKĀ is the name of a noted medical treatise now apparently lost. It appears to have contained a lot of erotic material as well because Kokkoka, the author of Rati Rahasya, relies a great deal on this work, The author of Rati Ratna Pradīpikā also acknowledges Guṇapatākā as a source material for some portions of his work. Many other authors have also referred to this work which proves its

definite existence in the past, although no manuscript of the work is now known to exist.

GURJARA is the name of country of ancient India. The women of this place were a veritable abode of fun, a treasure-house of love. They were kindly-spoken, experienced in intimate devices of all kinds. They had beautiful hairs, a slim and delicate figure and in love they quivered with excitement. They were famous for their wantonness. (Rr. V. 12).

They had beautiful eyes, were sensible and wise, and always attired themselves in handsome dresses. They were devoted to the pleasures of love but were Mandavega (s.v.) in the process of congress. (Ar. V. 13; Ps. II. 28; Rp. VII. 66; Rk. 71-72).

GŪḌHAKA is one of the eight kinds of Biting. It is a hidden bite which is shown by the excessive redness of the skin that is bitten. (Ks. II. 5, 4-5. 7; Rr. IX. 2; Kcū. II. 5, 6-7; Rp. III. 67).

GOṆIKĀPUTRA was an early writer of Kāma-śāstra. He elaborated the fifth section (dealing with extramarital relations with wives of other men) of Bābhravya's work. (Ks. I. 1, 11-17; See also Mahābhā. 1. 4, 51; Rr. XIII. 91).

GONARDĪYA was an early writer on Kāma-śāstra. He elaborated the fourth section (dealing with Position and Conduct of one's wife) of Bābhravya's work. (Ks. I. 1, 11-17; Kumara. VII. 95com.; Raghu. XIX. 16. 29. 31com.).

GOYŪTHIKA is an unusual form of congress in which a man enjoys many women all together. This form of congress can be of many kinds, resembling as it may be to the sporting in water of an elephant with many she-elephants, or to the congress of a collection of goats, or to the congress of a collection of deers.

On the other hand, the reverse of this type is also practiced in which one woman enjoys many young men at the same

time. For example, in many countries, like Nāgā Hill regions, in Kosala and in Bāhlīka, women often hid many young men in their apartments and enjoyed them either one at a time or sported with them altogether. Thus one of the youths may hold her, another enjoys her, a third kisses her, a fourth holds her middle part, and in this way they all go on enjoying several parts of her body alternately or simultaneously. The same thing can be done when several men are sitting in company with one courtesan or when one courtesan is alone with many men. Often the same thing is practised by women of the King's harem when they accidently get hold of one or a few young men. (Ks. II. 6, 44-48; Kcū. II. 6, 33).

GOṢṬHĪPARIGRAHA—When many persons (Viṭas etc.) all together indulge in intercourse with a courtesan, it is called Goṣṭhīparigraha. On such occasions the courtesan should cause each of them to give her money as well as pleasure. At particular times, such as the Spring Festival, and so on, she should make her mother announce to the various men that on a certain day her daughter would remain with the man who would gratify such and such desire or hers.

When young men approach her with delight she should think of what she may accomplish through them. On such occasions the combinations of gains and losses on all sides are : Gains on one side and loss on all others; Loss on one side and gain on all others; Gains on all sides, loss on all sides.

A courtesan should also consider doubts about gain and doubts about loss, with reference both to wealth, religious merit and pleasure. (Ks. VI. 6, 44-49). See ARTHĀNUBANDHA.

GOṢṬHĪ-SAMAVĀYA means organisation of social gatherings when men of the same age, disposition and talent, fond of the same diversions and with similar education, sit together in company with public women (courtesans) or in

an assembly of citizens or at the house of one among themselves and engage in agreeable discourse with each other, such is called a sitting in company or a social gathering. The subject of discourse on such occasions are to be completion of verses half composed by others and the testing of the knowledge of one another in the various Arts. The women who may be the most beautiful, who may like the same things that the men like, and who may have power to attract the minds of others, are here done homage to. (Ks. I. 4, 19-21; Kcū. I. 4, 30-32).

GAUḌA is the name of a province of ancient India, coinciding roughly with modern Dengal. According to Kāma Sūtra women of this country were soft spoken, tender-bodied, and loved their husbands. (Ks. II. 5, 33).

Here the royal wives were enjoyed by Brahmins, friends, servants and slaves. (Ks. V. 6, 34).

The women of this place had a dainty, slim body, sweet voice, medium passion (See Vega), a rapid walk, and no taste for love-battles. (Rr. V. 19). They were Manda-vega (See Vega) in the duel of love. (Ar. V. 8; Ns. XX. 10; Cf. Ps. II. 25-26; Rp. VII. 62-63; Rk. 69).

GAURĪ is the designation of a girl who is in her 11th year (Ar. IV. 4; Rp. II. 39-41) She can be captivated (See VĀŚĪKARAṆA) with the presents of fruits, such as Banana, Mango, etc. (Rp. II. 42).

GRĀMAṆĪ is the head man of the village. They are allowed to gain over such female villagers who are unchaste, just by asking them. (Ks. V. 5, 5).

GRAMAVĀSĪ-NAGARAKA means a citizen living in a village for his livelihood or for any other purpose. Such a citizen should call on the persons of his own caste who may be worth knowing. He should converse in company and gratify his friends by his society; and obliging others by his

assistance in various matters. He should casue them to assist one another in the same way. (Ks. I. 4, 36).

GRĀMYA is the country manner of congress in which the woman lies on her back with the man upon her, both her legs being between her thighs. (Rr. X. 15).

GHA

GHAṬṬITAKA-CUMBANA means a touching Kiss practiced by a young girl (Kanyā, s.v.). When a girl touches her lovers lips with her tongue and having shut her eyes places her hands on those of her lover, it is called a Ghaṭṭitaka or touching Kiss. (Ks. II. 3, 10; Rr. VII. 3; Ar. IX. 15 where it is named as Bandika; Kcū. II. 3, 11-12; Rp. III. 36-37).

GHANĀ is an extremely passionate woman. (Rp. II. 36). She is of five kinds according to her physique, complexion, and general nature. (Rp. II. 38). She is pleased with actual intercourse. (Rp. II. 45).

GHOṬAKAMUKHA was an early writer on Kāma-śāstra. He eleborated the third section (dealing with the Selection of Bride, marriage, etc.) of Bābhravya's work. (Ks. I. 1, 11-17).

CA

CAṬAKA-VILASITA means the sporting of a sparrow. When keeping the Liṅgam in the Yoni, it is moved up and down frequently and continuously without taking it out it is called the 'sporting of a sparrow'. This takes place at the end of Congress. (Ks. II. 8, 29; Kcū. II. 8, 31).

CAṆḌAVEGA implies strongest desire for intercourse in men or women. (Ks. II. 1, 6; Rp. IV. 11-15).

CATUḤṢAṢṬI means Sixty-four. It is a technical designation of that part of Kāma-śāstra which deals with sexual unions. Some old authors say that it is so called because it

contains sixtyfour chapters. Others are of opinion that the author of this part being a person named Pañcāla, and the person who recited the part of the Ṛgveda called "Daśatapa" containing sixtyfour verses, being also called Pañcāla, the name "Sixtyfour" has been given to this part of the work in honour of the Ṛgveda.

The followers of Bābhravya say, on the other hand, that this part contains eight subjects : Embracing, Kissing, Scratching with nails of fingers, Biting, Lying down, Making various sounds, Playing the part of a man, and the Auparisṭaka or mouth congress. Each of these subjects being of eight kinds, and eight multiplied by eight being Sixtyfour, this part is thereby named Sixtyfour. But Vātsyāyana affirms that as this part contains also the following subjects, namely Striking, Crying, the acts of men during congress, the various kinds of congress, and other subjects, the name sixtyfour is given to it only accidently. As for instance, we say this tree is 'Sapta-parṇa' or 'Seven-leaved'; this offering of Rice is 'Pañca-varṇa' or 'five-coloured'; but neither such a tree has only seven leaves, nor such rice is of five colours, yet we call them so. Hence this name 'Catuḥṣaṣṭi' should be taken more figuratively than literally. (Ks. II. 2, 1-5). See KALĀ for sixtyfour Arts.

CANDRAKALĀ means the places in the body occupied by Kāmadeva on various days of the bright and dark fortnights of a lunar month.

In the light and the dark halves of the lunar month, the Kāmadeva adopts successive stations in the body of woman in a progression which begins from the left foot and travels first up, then down. So in a lady Kāmadeva moves from the toe to the foot, the foot to the ankle joints, the ankle joint to the knee, thence to queynt and pubis, the navel, the breast-bone, the armpit, the neck, the cheek, the parts about the teeth, the eye, the face and the head, and so back in reverse order.

Therefore the lover should stimulate in the following manner the respective parts of the woman's body in which Lord Kāmadeva resides at the time.

For the head lay hold on her hair; upon the eyes and the forehead kiss her; press her mouth with the lips and teeth; upon the cheeks kiss her in many ways; on the armpits and neck mark her with the nails; lay hold on her two breasts with the whole hand; between the breasts strike her; on the navel slap her lightly with the flat hand; play in her queynt with the finger the elephant-trunk game, and strike on her knees, shins, ankle-joints, feet and toes with your own

By following thus, the Candrakalā (lunar calendar) and varying the site of caresses with it, one can see the woman light up in successive places like a figure cut in moonstone when the moon strikes on it.

The five arrows of the Love God Kāmadeva (s.v.) are supposed to bear the sounds *E* (for Viṣṇu) and *O* (for Brahmā) and their targets are heart, breasts, eyes, head and genitals. When these burning fiery arrows are shot from another's eyes and rain down thickly upon these places, then the love-juice of a woman begins to flow.

Such is the summary of the "Calendar Theory" as taught by Nandikeśvara. The matter is more fully dealt with by Goṇikāputra in this manner : The resting places of Love are the head, breast-bones, left and right hands, the two breasts, the two thighs, the navel, the genital region, forehead, belly, buttocks and back, then in the armpits, lower back and arms.

Starting on the first day of the dark half of the month, the Kāmadeva begins at the lowest point and moves upwards. Then leaving the head on the first day of the lighted half of the month he comes down again. The experts of Love denote sixteen daily stations in the body of a woman like so many sparks of fire.

On the first day, the lover brings his girl to orgasm by embracing her neck, pressing kisses on her head, pressing both her lips with his tooth-tips, kissing her cheeks, ruffling

up her hairs, making gentle nail-marks (See Nakhakṣata) on her back and sides, plucking softly at her buttocks with his nailtips and softly making the sound known as Sītkāra (s.v.).

On the second day, she comes to orgasm if, lovesick from handling her breasts, you kiss the edges of her cheeks and her eyes, pull on her two breasts with your nailtips, suck her lips, tickle her armpits with your nails and embrace her closely.

On the third day, one can have her in season by holding her fast, ruffling the hair in her armpits, lightly nail-printing her sides, putting his arms round her neck and savouring her mouth and teeth, and giving the click (Ācchuritaka, s.v.) nailmarks in the region of the breasts.

On the fourth day, lovers reckon to hold a woman tighter still, pull the two breasts hard together, bite the lower lip, mark the left thigh with the nails, make 'click' several times in the armpits and polish the body of woman with the water that comes from the spring of her own love-juice.

On the fifth day hold her by the hair with the left hand, bite her two lips, and set her hairs on end with a sinuous nail stroke starting at the nipple—then passionately kiss both her breasts.

On the sixth day, bite her lips—when she will begin to tremble all over; start with the 'click' at the navel, then as if drunk with love mark the rounds of both thighs with your nails.

On the seventh day, bring her gently into condition by rubbing the house of Kāmadeva (the Vagina) with her hand, kissing inside her mouth, running the nails around neck, breasts and cheeks, and so preparing the theatre of the Deity for the performance.

On the eighth day, embrace her with an arm around the neck, nail mark her navel, bite her lips, make goose-flesh on the rounds of her breasts and kiss them : press her hand in so doing.

On the ninth day let your hand play with the cup of her

navel, bite her lips, pull on her breasts, set a finger in the Kāmadeva's house and mark her sides with your nails.

On the tenth day, you can awaken love by kissing her brows, nail-printing her neck, and running your left hand round her buttocks, breasts, thighs, ears, and back.

On the eleventh day, she will come for nailmarks about the neck, tight holding, kisses within her mouth, a sucking kiss on the brow, a few blows over the heart given in jest, and a hand that plays with the lock of the Kāmadeva's prison.

On the twelfth day, with an arm round her neck kiss both cheeks, open the eyes with your fingers and bite her within the mouth.

On the day of Kāmadeva (the Thirteenth) she will come quickly to orgasm by kissing her cheeks, pulling upon her left breast, and slowly scratching her neck with the finger nails.

On the day of Kāmadeva's enemy (Śiva) the fourteenth day, kiss her eyes, play with your nails in her armpits, thrust your hand elephant-trunk-wise into the strongroom of Kāmadeva (the vagina) and over her whole body.

At the New Moon and at the Full Moon, the woman becomes passionate if you run nails over the flat of her shoulders and handle her queynt and her nipples. (Rr. II. 1-17).

The Anaṅgaraṅga gives a somewhat different Candrakalā :

The top of forehead forming the fringe of nair (Sīmānta), the eyes, the lips, the cheeks, the neck, the sides or armpits, the breasts, the bosom, the navel, the buttocks and the pubic region, the genitals, the knees, the ankles, the feet and the big toe—in these members of the woman is the residence of Kāma.

In the dark fortnight of the lunar month it is on left side and it is gradually shifted downwards as the moon wanes whereas in the bright fortnight it is on the right side and it is shifted upwards as the moon waxes.

The voluptuaries who know to manipulate the Candrakalā when they are themselves properly excited, bring the gazelle-eyed ones under their control and enjoy the supreme pleasure in the following manner :

They apply nailmarks on the Sīmānta (top of the forehead forming the fringe of the hair), kiss the eyes and the cheeks, bite the lips with teeth, scratch the sides and the throat, squeeze firmly the hips and the breasts, pat the navel with open palm, agitate the abode of Kāma (Vagina) with fingers, tap the bosom softly with the base of the fist and press the knees, the toes and the feet of the woman with their own. (Ar. II. 1-3; Cf. Ps. I. 11-26; Rk. 76. 83; Śṛdī. II. 43-53). For details of Candrakalā of the different classes of women. See Padminī, Citriṇī, Śaṅkhinī and Hastinī.

CANDRABHĀGĀ is the name of a river of ancient India. The women of districts around this river could be won over only by the Aupariṣṭaka (s.v.) method. (Rr. V. 11).

CANDRAMAULI has been mentioned by Jyotirīśa as an early writer of Kāmaśāstra. This is one of the names of Lord Śiva. (Ps. V. 2).

CARṢAṆĪ is the class of such women who are unchaste and accessible for enjoyment just for the asking. (Ks. V. 5, 5). When such women are employed for filling the granaries in the houses, for taking things in and out of the house, for cleaning the house, for working in the fields, for purchasing cotton wool, flax, hemp, and thread, and in the season of purchase, sale and exchange of various other articles, as well as at the time of doing various other works, the Grāmaṇī and other petty officials of the village can enjoy them. (Ks. V. 5, 6).

CALITAKA-CUMBANA is a kind of kissing meant to attract the attention on the lover. When a woman kisses her lover while he is engaged in business, or while he is quarreling with her, or while he is looking at something else, so that

his mind may be turned away, it is called a "Kiss that turns away" (Calitaka-cumbana). (Ks. II. 3, 25).

CĀRĀYAṆA was an early writer of Kāmaśāstra. He elaborated the first section of Bābhravya's work on Kāmaśāstra. (Ks. I. 1, 11-17; As. V. 5, 93).

CITRA-YOGA means miscellaneous experiments and recipes for enhancing personal beauty and sexual vigour. There are numerous such formulae prescribed in the Kāma Sūtras :

First prescription : If a man mixes the powder of Snuhikaṇṭaka (*Euphorbia Hirta*) and Punarnavā (*Boerhavia diffusa*) with the excrement of a monkey and adds to the powdered root of Lāṅgalikā (*Gloriosa Superba*), and then throws this powdered mixture on a woman then that woman will not love anybody else afterwards.

Second prescription : If a man thickens the juice of the Vyādhighātaka (*Catharto carpus fistula*) and the Jambū-phala (*Eugenia Jambolana*) by mixing them with the powder of the Somalatā (*Ruta greveolens*), Avalgujā (*Vernonia anthelmintica*), the Bhṛṅga (*Eclipta prostata*), and the Lohopajihvikā (Iron from ants making ant-hill), and smears the Yoni (Vagina) of a woman with this composition and then has sexual intercourse with her his even vigorous passion and excitement cools down.

Third prescription : The same effect is produced if a man has connections with a woman who has bathed in butter milk of a she buffalo mixed with powders of Gopālikā (*Anisomeles Indica*), Bahupādikā (*Mentha longifolia*), and the Jihvikā (*Yellow amaranth*).

Fourth prescription : An ointment made of the flowers of the Nīpā (*Barringtonia racemosa*), Amrāṭaka (*Spondias Mangifera*), and Jambū (*Eugenia jambolana*), and used by a woman it brings misfortune for herself.

Fifth prescription : Garlands made of the above flowers, when worn by the woman, produce the same effect.

Sixth prescription : An ointment made of the fruit of Kokilākṣa (*Asteracantha longifolia*) contracts the Vagina even of a Hastinī (s.v.) to the size of that of a Mṛgī (s.v.).

Seventh prescription : An ointment made by pounding the Padma (*Nelumbium Speciosum*), blue lotus, Kadamba (*Anthocephalus cadamba*), Vijayasāra (*Petrocarpus Marsupium*), Netrabala (*Pavonia Odorata*) and honey, enlarges the Vagina of a Mṛgī (s.v.) even in one night.

Eighth prescription : An ointment made of the fruit of Āmalaka (*Emblica myrobolans*), and Avalgujā (*Vernonia Anthelmintica*), are soaked in the juice of Snuhī (*Euphorbia hirta*), Soma-plant (*Ruta graveolens*), and Arka (*Calotropis gigantea*) will turn the black hairs into white.

Ninth prescription : Bathing hairs in the juice of the roots of the Madayantikā (*Lawsonia inermis*), Kuṭaja (*Sterculia urens*), Girikarṇikā (*Cliporia ternatea*), Ślakṣaparṇī (*Costus speciosus*), used as a lotion will make them black and lustrous.

Tenth prescription : An ointment made by boiling the above roots in oil, and rubbed in will make the hair black. It will also gradually restore the hair that has fallen off.

Eleventh prescription : If Alaktaka saturated seven times in the sweat of the testicles of a white horse and applied to red lips the lips become white.

Twelfth prescription : The colour of the lips can be regained by means of the Madayantikā (*Lawsonia inermis*) and other herbs mentioned under section (ix) above.

Thirteenth prescription : A woman who hears a man playing on a flute which has been dressed with the juice of Bahupādikā (*Mentha longifolia*), Kuṣṭha (*Saussurea lappa*), Tagar (*Eryatamia coronaria*), Tālīsa (*Abbis Webbiana*), Devadāru (*Cedrus Deodara*), Vajra Kanda (*Euphorbia antiquorum*) becomes his slave.

Fourteenth prescription : If food be mixed with the fruit of the Dhattūra (*Datura innoxia*) it causes intoxication.

Fifteenth prescription : Jaggery, which has been preserved for a long time restores the steadiness of mind. This is an antidote of the above prescription.

Sixteenth prescription : If after taking in his palm the excreta of a peacock who has eaten Haritāla. (*Cynodon dactylon*) and Manaḥsilā (*Arsenicum Rubrum*), a person touches any object he will make that object invisible.

Seventeenth prescription : If water is mixed with oil and the ashes of Aṅgāra Tṛṇa (*Andropogon muricatus* ?) it becomes white like milk.

Eighteenth prescription : If Haritakī (*Terminalia chebula*), Āmalā (*Embelic Myrobalan*) are pounded together with Śravaṇa Priyaṅgu (*Cardiospermum hailcaecabum*) and applied to iron pots, such pots would assume the colour of copper.

Nineteenth prescription : If the slough of the skin of a snake is wrapped in the paste of Śravaṇa Priyaṅgu, this is again wrapped in a piece of cloth to form a wick of a lamp, and if that wick is burnt in the lamp then in its light the wooden pieces lying nearby would appear as snakes.

Twentieth prescription : Drinking the milk of a white cow who has a white calf is auspicious. It increases fame and bestows long life.

Twentyfirst prescription : The blessings of venerable Brahmins also increases fame, and life span. (Ks. VII. 2, 25-51; Cf. Also Kcū. VII. 2, 29-36).

CITRA-RATA means unusual methods of intercourse with women. These are (i) Sthita-rata; (ii) Avalambitaka; (iii) Dhenuka; (iv) Saṁghātaka; (v) Goyuthika; (vi) Vārikrīḍitaka; (vii) Chāgala; (viii) Aineya; and (ix) Adhorata (See all these names at their proper places). (Ks. II. 6, 36-49; Rr. X. 33ff.; Kcū. II. 6, 24-25; 41-43; Bk. II. 29-30).

CITRIṆĪ or the "picture woman" is the second in the qualitative enumeration of the fourfold classification of women in Indian Erotics.

General Characteristics : She moves well; is neither too tall nor too short; has a slender body, prominent breasts and buttocks; has ankles of a crow, and prominent lips. Her genital odour is like honey and there are three charming creases about her neck. Her speech is staccato and her voice is like that of a red partridge. She is a skillful dancer and singer. Her queynt is round, plump, soft, becomes quickly wet and is not over hairy. She has roving eyes, loves the external forms of love-making, is fond of sweet food and elaborate devices in coition. (Rr. I. 14-15; Rm. 3. 5; Rp. I. 11-15).

Candrakalā : Days of the lunar cycle on which the Citriṇī desires coition are the 2nd, 4th, 6th, 12th, 10th and 8th. She should be taken in the Nāgaraka (s.v.) position and in order to obtain the best results she should be enjoyed in the first quarter of the night (Ibid. I. 20-23; Rm. 9).

The man is expected to bring about the paroxysm of Citriṇī quickly and without fail on the sixth day of the lunar fortnight by kissing her lips, hugging her by neck and scratching her hips by nails.

The clever man should make Citriṇī secrete her *Kāma-salila* (vaginal fluid) profusely on the eighth day of lunar fortnight by embracing her by the neck, scratching her navel with nails, biting her lips, moulding both the breasts in exquisite delight and by using Karikara (s.v.) method which would excite the vagina.

The lover should quickly cause the Citriṇī woman secrete her *Kāma-salila* on the tenth day of the lunar fortnight by rubbing his left hand over her ears, the space between the breasts, the back, the vagina and the waist and by repeatedly scratching the throat with nails and also by kissing the forehead again and again.

The man who is clever in amorous sports should on the twelfth day of the lunar fortnight embrace Citriṇī closely, kiss her cheeks, bite her lips, scratch her ears, hips and pubis

with nails and tickle her in such a way that she may close her eyes in delight and pull her by the hair. Thus he will make her utter Sītkāra (s.v.) and she will quickly be overwhelmed with pleasure. (Ar. II. 8-11).

Methods of Captivation or Vaśīkaraṇa of Citriṇī : A Jātīphala (*Myristica Fragrans*) and the juice of plaintain (*Musa Sapientum*) given to her in betel (*Piper Betel*) and the following Mantra being muttered at the same time will captivate her.

The Mantra : "*Aum̐ Aum̐ vihaṁgama vihaṁgama Kāmadevāya tasmai Svāhā*" (i.e. O Arrows of Kāmadeva ! I invoke thee for my help).

If the above concoction and the recitation of the Mantra is used on a Sunday it will immediately succeed in captivating the Citriṇī woman. (Ar. VII. 36-38; also I. 10. 13-14; Rr. I. 24; Rm. 8, 9, 29; Rk. 9-10; Sd. 28-30; Ps. I. 7, 19-22 for Candrakalā and IV. 17 for Vaśīkaraṇa; Śṛdī. II. 9-12).

CUMBANA means Kissing. Just as other preliminary acts of love, like Nakhakṣata (s.v.) or Dantakṣata (s.v.), there is no fixed time or order for Kissing. All these preliminaries should be done generally before the sexual union and Vātsyāyana thinks that anything may take place at anytime for love does not care for time or order. However, on the occasion of first congress, Kissing and the other things mentioned above should be done moderately; they should not be continued for a long time and should be done alternately. On subsequent occasions, the reverse of all this may take place and moderation will not be necessary—they may continue for a long time and for the purpose of kindling love they may be all done at the same time

Places in the body suitable for Kissing : The Kāmasūtra describes the following places for Kissing : Forehead, the eyes, the cheeks, the throat, the bosom, the breasts, the lips, and the interior of the mouth. Moreover, the people of Lāṭa country kiss also the following places : the joints of the thighs, the arms, and the navel. Vātsyāyana, however, thinks that

though Kissing is practiced by these people in the above places because of the intensity of their love and the customs of their country, it is not fit to be practiced by all.

Kinds of Kisses :—With a young girl (Kanyā, s.v.) there are three varieties of Kisses :

(i) Nimittaka or Nominal Kiss,

(ii) Sphuritaka or the Throbbing Kiss, and

(iii) Ghaṭṭitaka or the Touching Kiss.

Some other authorities describe four more varieties of Kisses :

(i) Sama-cumbana or Straight Kiss,

(ii) Tiryag-cumbana or the Bent Kiss,

(iii) Udbhrānta-cumbana or the Turned Kiss, and

(iv) Avapīḍitaka-cumbana or the Pressed Kiss.

There is also a fifth kind of Kiss called the Atyavapīḍitaka or the greatly pressed Kiss, which is effected by taking hold of the lower lip between two fingers, and then after touching with the tongue pressing it with great force with the lips.

Wager in Kissing :—As regards Kissing, a wager may be laid as to which will get hold of the lips of the other first. If the woman loses, she should pretend to cry, should keep her lover off by shaking her hands and tear away from him and dispute with him, saying "let another wager be laid". If she losses it a second time, she should appear doubly distressed and when her lover is off his guard or asleep she should get hold of his lower lip and hold it in her teeth so that it should not slip away. Then she should laugh, make a loud noise, deride him, dance about, and say whatever she likes in a joking way, moving her eyebrows and rolling her eyes. Such are the wagers and quarrels as far as Kissing is concerned, but the same may be applied with regard to the pressing or scratching with nails and fingers, biting and striking also. All these, however, are peculiar only to men and women of intense passion.

When a man Kisses the upper lip of a woman, while she in return Kisses his lower lip, it is called the Uttara-cumbana

(the Return Kiss). When one of them takes both the lips of the other between his or her own it is called Samputitaka-cumbana (Clasping Kiss). A woman, however, takes this kind of Kiss only from a man who has no Moustache. And on the occasion of this Kiss, if one of them touches the teeth, the tongue and the palate of the other with his or her tongue, it is called Jihvā-yuddha-cumbana (fighting of the tongue Kiss.).

In the same way, the pressing of the teeth of the one against the mouth of the other is to be practiced.

Kinds of Kissing according to the parts of the body Kissed :— Kissing is of four kinds : Moderate (Sama), Contracted (Pīḍita), Pressed (Añcita) and Soft (Mṛdu), according to the different parts of the body which are Kissed, for different kinds of kisses are appropriate for different parts of the body.

Secret Kissing :—There are several varieties of secret Kissing :

When a woman looks at the face of her lover while he is asleep, and kisses it to show her intention or desire, it is called a "kiss that kindles love" (*Rāgadīpana*).

When a woman kisses her lover while he is engaged in business, or while he is quarreling with her, or while he is looking at something else, so that his mind may be turned away it is called a "kiss that turns away" (*Calitakam*).

When a lover coming home late at night kisses his beloved who is asleep on her bed, in order to show her his desire, it is called a "kiss that awakens" (*Prātibodhika*). On such an occasion the woman may pretend to be asleep at the time of her lover's arrival, so that she may know his intention and obtain respect from him.

When a person kisses the reflection of the person he loves in a mirror, in water, or on a wall, it is called a "kiss of the shadow" (*Chāyā-cumbana*) meant to show the intention.

When a person kisses a child sitting on his lap or a picture, or an image or figure, in the presence of the person

loved by him, it is called a transferred kiss (*Saṁkrāntā-cumbana*).

When at night at a theater or in an assembly of men of the same caste a man coming upto a woman kisses a finger of her hand if she be standing, or a toe of her foot if she be sitting, or when a woman in shampooing her lover's body places her face on his thigh (as if she were feeling sleepy) so as to inflame his passion and kisses his thigh or great toe, it is called a demonstrative kiss (*Iṅgita-cumbana*).

All these Kisses are to be reciprocated. There is a verse on this subject as follows :

"Whatever things may be done by one of the lovers to the other, the same should be returned by the other; that is, if the woman kisses him he should also kiss her in return; if she strikes him he should also strike her in return." (Ks. II. 3, 1-32).

The Rati Rahasya describes Cumbana and its kinds in the following manner :

The places of the body prescribed for Kissing :—These are the eyes the neck, and cheeks, the gums and within the mouth, the breasts and the space between the breasts. In the Lāṭa country the people also have the habit, according to their custom, of giving passionate kisses on the genitals, the region below the navel, and the armpits. The following are the kinds of kisses :

Nimittak Kiss is that in which a woman is made by force to set her lips to a man's, but remains looking straight in front of her.

Sphuritaka : or the suction kiss is that in which she makes a bud of her lips as if she would take hold of her husband's lower lip and pull it, but does not pull it.

Ghaṭṭitaka or the thrusting kiss is that when she takes her husband's lips and holds them gently with hers, covers his eyes with her hand, and thrusts her tongue a little way into his mouth.

Bhrānta or the wandering kiss is that when the man, from below, takes her chin and shakes her face a little from side to side while each sucks upon the lower lip of the other.

Tiryak or the crosswise is a form of Kiss in which she is kissed in profile from the side.

Both the above are called pressure kisses (*Pīḍitaka*) when the lower lip is held with pressure—the man opens her lips with his tongue, holds her lower lip with two fingers and presses it with his teeth only so hard as to give her pleasure.

Uttaroṣṭha is a kiss in which the man bites the upper lip.

Saṁpuṭa : When in a kiss given by the husband to wife, or wife to husband if he be clean shaven, both lips of one are taken and pressed between both lips of the other, it is the closed or Saṁpuṭa kiss.

Jihvāyuddha : The foregoing Kiss becomes the tongue wrestling (*Jihvāyuddha*) when their two tongues meet and struggle with each other. (As for Kisses other than on the mouth) upon any of the prescribed places they can be light, medium, pressing or heavy.

When the husband comes home late and kisses the woman sleeping, or pretending to be asleep, these are the two varieties of the awakening kiss (*Prātibodhika-cumbana*).

Chāyikākhya : Another manner of kiss is the picture kiss, given by proxy to a portrait, a mirror etc. This is proper to man or a woman, and is used to declare a new love.

Saṁkrānta or the transferred kiss in which one embraces a child or a statue and as an indication of desire he kisses them. (Rr. VII. 1-9; see also Rm. 19-27; Ns. XXVI. 1; XXVII. 1-2).

The Anaṅgaraṅga, dealing with the art and kinds of Kissing, says that the lover, after embracing the beloved, should Kiss her in the following places : lips, eyes, cheeks, head, interior of the mouth, breasts, and the neck or the throat.

This work describes the following kinds of Kisses :

(i) Mīlita; (ii) Sphurita; (iii) Pandika (see Ghaṭṭitaka);

(iv) Tiryak; (v) Uttaroṣṭha; (vi) Pīḍitaka; (vii) Saṁputaka; (viii) Prātibodhika; (ix) Anuvaktra; (x) Samauṣṭha; (See all these names at their proper places for their description). (Ar. IX. 11-21; Cf. also Ns. XXV. 1-5; Kcū. II. 3, 1-37; Pau. 30; Sd. 63-65; 73ff.; Ps. VI. 42-49; Bk. II. 16; Rp. III. 28-48; Rk 251-256; Śṛdī. II. 54-61).

CUMBITAKA or Kissing is the fifth stage of Auparisṭaka (s.v.) or Mouth-congress. When holding the Liṅgam in his hand, the eunuch kisses it as if he were kissing the lower lip, it is called Kissing. (Ks. II. 9, 20; Kcū. II. 9, 17).

CŪḌAKA is an Apadravya (s.v.) or an artificial aid in three or more pieces, resembling the shape and the size of Liṅgam. (Ks. VII. 2, 10-11).

CŪŚITA is a form of Mouth-congress in which the man sucks the vaginal fluid secreting as a result of the Jihvā-mardita (s v.) form of Auparisṭaka. (Rp. VI. 46; Śṛdī. II. 54-61).

CHA

CHANDOJÑĀNA is knowledge of Poetics. It is one of the sixtyfour Arts. (Ks. I. 3, 15).

CHALITA is a kind of Kissing (Kcū. II. 3, 27).

CHALITA-YOGA is the art of changing and disguising the appearance of persons. It is one of the Sixtyfour Arts. (Ks. I. 3, 15). See Kalā..

CHĀGALA is the posture for congress resembling that adopted by goats. (Ks. II. 6, 44; Kcū. II. 6, 34).

CHĀYĀ-CUMBANA is a kind of Kissing. When a person Kisses the reflection of the person he loves in a mirror, in water, or on a wall, it is called Shadow-kissing meant to express the intention. (Ks. II. 3, 28; Rr. VII. 8; Rp. III. 47).

JA

JAGHANOPAGŪḤANA is a method of embrace described by Suvarṇanābha (s.v.), in which the embrace takes place between the bodies of lovers from navel downwards to the thighs. When the man presses the Jaghana or the middle part of the woman's body against his own, and mounts upon her to practice either scratching (Nakhakṣata, s.v.) with nail or finger, or biting (Dantakṣata, s.v.) or Kissing (Cumbana, s.v.), the hair of the woman being loose and flowing, it is called Jaghanopagūhana or the embrace between the part of the body from navel downwards to the thighs. (Ks. II. 2, 24; Rr. VI. 11; Ar. IX. 2. 6; Kcū. II. 2, 23-24; Rp. III. 17-18).

JAYADEVA is the author of Ratimañjari, a small work on Indian Erotics.

JALAKA—See KAÑCUKA.

JALA-KRĪḌĀ means bathing and acquatic sports. Acquatic sports should be arranged during summer months in such spacious wells and reservoirs from which poisonous or dangerous animals have previously been taken out and which have built-in masonary on all sides. (Ks. I. 4, 26).

JALASAṂYOGA is a posture of congress described by Suvarṇanābha. He says that various postures of congress, whether lying down, sitting or standing, can also be practiced in water—and it is easier to do so in water. But, Vātsyāyana is of the opinion that congress in water is improper because it has been prohibited by the religious authorities. (Ks. II. 6, 34-35).

JĀNUKŪRPARA is a position of congress. See Bandhas. (Rr. X. 34).

JĀMĀTṚ-LAKṢAṆA means the characteristics of a prospective bride-groom (son-in-law). As gold is tested in four ways : by rubbing on a touch-stone, by cutting, by heating,

and by hammering, so a man should also be tried by taking into consideration his learning, manners, qualities and deeds. He must be a handsome young man of a well-known family, devoted to the established practices or rites, endowed with learning, courage, wealth and many good qualities, sweet in speech, munificent within his means, kind-hearted, even-minded, devoid of any sin or disease and strong in body. He must know how to enjoy and must have many kindred and relatives. Such a man is recommended by the celebrated poets as a fit person to whom the daughter should be given in marriage.

Defects and blemishes in a son-in-law :—The wise should not accept as a son-in-law a man who is old, suffering from some chronic disease and is born of a low family, addicted to evil practices, devoid of kindness, extremely vicious, cruel, very fond of gambling, impotent, poor, miserly, very fickle-minded, ever away from home and residing-abroad, in debts, a beggar, and devoid of affection. (Ar. VIII. 7, 9; Ps. VI. 8ff.).

JIHVĀ-BHRĀMAṆAKA is a form of Mouth congress (Auparisṭaka, s.v.) in which the man touches the vagina with his nose and then inserting his tongue moves it inside the vagina. (Rp. VI. 42).

JIHVĀ-MARDITA is a form of Mouth congress (Auparisṭaka, s.v.) in which the man, in the first instance, kisses the vagina with his nose and lips, then agitates the opening of the vagina with his tongue, and finally vigorously penetrates his tongue in the vagina and agitates it. (Rp. VI. 45).

JIHVĀ-YUDDHA CUMBANA means a "fighting of the tongue kiss". When one of the lovers touches the teeth, the tongue and the palate of the other, with his or her tongue, it is called "fighting of the tongue kiss". (Ks. II. 3, 21; Rr. VII. 6; Kcū. II. 3, 23-25; Rp. III. 44 (here the word used for this kind of kissing is Rasanā-yuddha).

JYEṢṬHA-BHĀRYĀ-VṚTTA means description of the

conduct and duties of the Elder Wife particularly towards other wives of her husband.

When the husband marries and brings another wife to his house the first wife should give her a position superior to her own and look upon her as a sister. In the morning the elder wife should forcibly make the younger one decorate herself in the presence of their husband, and should not mind all the husband's favour being given to her. If the younger does anything to displease her husband, the elder one should not neglect her, but should always be ready to give her most careful advice, and should teach her to do various things in the presence of her husband. Her children she should treat as her own, her attendants she should look upon with more regard even than of her own servants, her friends she should cherish with love and kindness and her relatives with great honour.

When there are many other younger wives besides herself, the elder wife should associate with one who is immediately next to her in rank and age, and should instigate the wife who has recently enjoyed her husband's favour to quarrel with the present favourite. After this she should sympathize with the former, and having collected all the other wives together should get them denounce the favourite as a scheming and wicked woman, without, however, committing herself in any way. In the favourite wife happens to quarrel with the husband, then the elder wife should take her part and give her false encouragement and thus cause the quarrel to be increased. If there be only a little quarrel between the two the elder wife should do all she can to work it up into a large quarrel. But if after all this she finds that her husband still continues to love the favourite wife, she should then change her tactics and endeavor to bring about a reconciliation between them so as to avoid her husband's displeasure. (Ks. IV. 2, 3-16; Kcū. IV. 2, 1-59).

JYOTIRĪŚA is the author of Pañca-sāyaka, a work on Indian Erotics.

JṚMBHITAKA is a position of congress described by Suvarṇanābha (s.v.). When the woman raises both of her legs, and places them on her lover's shoulders it is called the Jṛmbhitaka or the Yawning position. (Ks. II. 6, 25; Rr. X. 17; Kcū. II. 6, 7. 18).

TA

TAKṢA-KARMA is the art of decorating Gold and Silver ornaments and utensils. It is one of the Sixty-four Arts. See Kalā. (Ks. I. 3, 15).

TAKṢAṆA is the art of carpentary and is included within the Sixtyfour Arts. See Kalā. (Ks. I. 3, 15).

TAṆḌULA-KUSUMA-BALI-VICĀRA is the art of colouring and decorating rice for the purpose of worship. It is one of the Sixty-four Arts. See Kalā. (Ks. I. 3, 15).

TĀPANA is one of the Havas (s.v.). In the event of the huband's non-arrival even till midnight, when a waiting wife weeps before her famale attendant or curses her fate, then her bevaviour comes under this category. (Ns. XIII. 33-34).

TARAṄGA-RAṄGA is a form of love-caress by the hair. When the husband holds his beloved by her hair with one hand only, then it is called Taraṅga-raṅga, i e. play of the waves. (Ar. IX. 38). See also Keśa-Grahana.

TARUṆĪ means a vivaciously young lady between the age group of 16 to 30 years. She becomes enamoured in broad daylight, and is pleased with gifts of ornaments and garments. She enjoys deep sexual enjoyments accompanied by a well begun prelude and strange mode of the play of love. She should be enjoyed particularly during Hemanta and Sisira (i.e. from the middle of October to the middle of February). A man should make love with her by lying by her side (Ar.

IV. 1-4; Rk. 48-52; Rr. IV. 1-4; Rm. 10-13; Ps. II. 17; Rp. II. 39-41. 43).

TĀḌANA is striking of blows in the love-play. It has been said that "love is a tussle in which both are blinded by passion." It is not surprising then, that the striking of blows has a part to play in it, as does the uttering of cries (Sītkāra, s. v.).

Love blows are struck with the palm, the back of the hand, the clenched hand, or the whole hand outspread—on the back, the sides, the pubic region, between the breasts, and on the head, which are the stations of love.

According to the teachings, striking with the back of the hand between the breasts evokes the moaning sound. The back should be struck with the knuckles, and the head with the hand bent into the shape of a cobra's good, while blows on the sides and genital are given with the flat of the hand. The shears and other types of striking which are used in the South are reprobated by the Masters.

With the girl sitting on his knee, the lover should strike her on the back with one fist. She will pretend to be angry and retaliate, screaming, gasping, and becoming drunken with love. Towards the end of intercourse he will strike very gently and continuously over the heart of the girl while she is still penetrated and at each stroke she will give the cry of *Sīt*. If she tussles with him he will strike on her head with the curved hand, and in response she will give the sound of *Kaṭ* and *Phūṭ* and will gasp and moan. Just before orgasm he will strike quickly-repeated blows with the flat of the hand on her genital and her sides. If her passion begins to wane, the lady will utter cries like those of the quail or the Haṁsa. After her climax she may again scream or gasp repeatedly. At other times, too, a woman will utter love cries that make her infinitely desirable, without being either in pain or weary of intercourse.

Passion and roughness in copulation, combined with

tenderness, usually make only the man attractive, but according to local and other customs a short exchange of roles, from passion, can be delightful.

When a spirited horse reaches a full gallop it takes no heed of obstacles : so two lovers in the struggle of love take no heed for blows, knocks or even death itself. But it is the duty of the man to consider the tastes of women, and to be tough or tender entirely in conformity to his beloved's wish. (Rr. X. 52-66; Ar. X. 50-52).

Kinds of Tāḍana :—Kalyāṇamalla describes a few kinds of Tāḍana :

(i) If in Puruṣāyita (s.v.) type of congress the wife sitting on the husband, strikes on his chest with her fist them it is called *Santānita*.

(ii) At the time of congress, if the wife strikes with stretched hand on the chest or any other part of the body of the husband it is called *Sapatāka-tāḍana*.

(iii) If in the above state she strikes with her thumb it is called *Vindumāla-tāḍana*.

(iv) If the wife, combining her middle finger and thumb, strikes mildly with love, it is called *Kuṇḍala-tāḍana*. (Ar. X. 50-55; Śṛdī. II. 54-61).

TĀMBŪLA is the betel leaf. It is chewed along with betel-nut, small quantity of lime, Katthā (*Acacia Catechu*), tobacco, cardamom, and certain other fragrant materials, in order to keep the mouth fragrant and ward off bad breath.

When all the ingradients are wrapped in the betel leaf, it assumes an almost heart-like shape. However, while offering to a lover it can be wrapped or folded to assume other shapes also in order to communicate the feelings of the offerer. (Ns. IX. 1ff.).

TĀMBŪLIKA is the betel-seller. A Nāyaka can seek his help in obtaining the favour of his beloved. (Ks. I. 5, 34).

TIRHUTA (Also TIRABHUKTI) coincides with the modern north Bihar or Mithilā. The women of this place had eyes blooming like lotus, loved their husband's fondly, were skilled in various modes of enjoyments, versed in the play of love and possessed a disposition which caused pride of Kāma to flare up. (Ar. V. 14).

TIRYAG-CUMBANA implies a bent Kiss where heads of the two lovers are bent towards each other and when so bent Kissing takes place. (Ks. II. 3, 11; Rr. VII. 4; Ar. IX. 16; Rp. III. 38-39).

TIRYAG-BANDHA is one of the five major Bandhas (s.v.) or Postures for Congress described by Kalyāṇamalla. It is a slant, awry posture whose essence consists of the woman lying upon her side Of this division there are three sub-variations described as follows :

(i) Vīṇaka-bandha is achieved when the husband, placing himself along-side of his wife, raises one of his legs over her hips and leaves the other lying upon the bed or carpet. This posture is fitted only for practice upon a grown-up woman; in the case of a younger person, the result is by no means satisfactory.

(ii) Saṁpuṭa-bandha is achieved when both man and woman lie straight upon their sides, without any movement or change in position of their limbs.

(iii) Karkaṭa-bandha is achieved when both being upon their sides the husband lies between his wife's thighs, one under him, and the other being thrown over his flank, a little below the breasts. (Ar. X. 15-17).

TILAṄGA was the name of the country around river Godāvarī of South India. Women of this place were charming, proficient in the lessons of love, bashful, addicted to their husbands only but possessed a furious sexual impulse. (Ar. V. 15).

TILA-TAṆḌULAKA is one of the four kinds of Embraces

between married couples. When lovers lie on a bed and embrace each other so closely that the arms and thighs of one are encircled by the arms and thighs of the other, and are as it were, rubbing up against them, this is called a Tila-tandulaka or the mixture of Sesame seed with rice. Such an embrace usually takes place at the time of a sexual union. (Ks. II. 2, 18-20; Rr. VI. 8; Ar. IX. 2, 4; Kch. II. 2, 17; Rp. III. 13).

TRITĪYA-PRAKṚTI means the third gender of human organism popularly represented by the word Eunuch. Some authorities consider these also as a class of Nāyikā. (Ks. I. 5, 27).

There are two kinds of Eunuchs, viz., those that are disguised as males, and those that are disguised as females. Eunuchs disguised as females imitate their dress, speech, gestures, tenderness, timidity, simplicity, softness, and bashfulness. The acts that are done on the *Jaghana* or the middle parts of women, are done in the mouths of these Eunuchs and this is called Auparisṭaka. These Eunuchs derive their imaginative pleasure and their livelihood from this kind of congress and they lead the life of courtesans.

Eunuchs disguised as males keep their desires secret and when they wish to do anything they lead the life of shampooers. Under the pretence of shampooing a Eunuch of this kind embraces and draws toward himself the thighs of the man whom he is shampooing, and after this he touches the joints of the thighs and the *Jaghana* or central portions of the body. Then if he finds the Lingam of the man erect, he presses it with his hands, and chaffs him for getting into that state. If after this, and after knowing the Eunuch's intention, the man does not tell the Eunuch to proceed, then the latter does it of his own accord and begins the congress. If, however, he is ordered by the man to do it, then he disputes with him and consents at last, but only with difficulty.

The following eight things are then done by the Eunuch one after the other : (i) Nimitta or nominal congress; (ii)

Pārśvatodaṣṭa or biting the sides; (iii) Bahiḥ-saṁdaṁśa or pressing outside; (iv) Antaḥ-saṁdaṁśa or pressing inside; (v) Cumbitaka or kissing; (vi) Parimṛṣṭaka or rubbing; (vii) Āmra-cūṣitaka or sucking a mango fruit; and (viii) Saṁgara or swallowing up.

At the end of each of these the Eunuch expresses his wish to stop but when one of them is finished the man desires him to do another, and after that is done, then the one that follows it, and so on. (Ks. II. 9, 1-15).

TṚPTI is Orgasm. The speed of reaching orgasm in man and in woman may be quick, medium or slow. There are, therefore, nine possible combinations on the basis of time. Both sexes can also be cold, moderately hot, or very hot by temperament, and it is important at the outset for the connoisseur of love to ascertain which—there are nine possible combinations on this basis too,—is his category. A woman who is strong as a man, who can take plenty of blows and scratches and who actively desires intercourse is likely to be passionate—in case of a woman of cold temper reverse is the case, and intermediate characteristics suggest an intermediate disposition.

An even match in all these three characters offers the best of coition—a mismatch in all three the worst of coition, no better than that of beasts. Other combinations give intermediate degrees of pleasure. The very high and very low combinations should be wholly avoided. (Rr. III. 11-16).

Orgasm and its restraint :—Men normally attain orgasm more quickly than women. Knowing this, the man must so handle the woman that she is thoroughly moist before hand.

By knowing the influence of regional preferences, of seasons, and of type and by regulating the use of the 'outer' embraces accordingly he can make sure that being thoroughly aroused and deeply in love she will be quickly satisfied.

However passionate he may be, a man can remain indefinitely potent if during intercourse he directs his

thoughts to rivers, woods, caves, mountains or other pleasant places and proceeds gently and slowly. If he imagines a particularly nimble monkey swinging on the branch of a tree he will not ejaculate even though his semen is already at the tip of his penis. (Rr. V. 1-4).

TAIRĀGYA-HETUS mean the situations and conditions which bring about aversion in women towards their partners or husbands.

Women lose their affection towards their husbands when the husbands suffer from the following defects of body and mind : (1) Parsimony; (2) Too much vanity; (3) Disease; (4) Long separation from the wife; (5) Too much hurry in sexual act so that they keep the wife unsatisfied when they have finished; (6) Harshness of speech and conduct; (7) Uncleanliness of body and dress; (8) Ignorance about the proper time and mood for sexual union; (9) Performing such acts so as to create fear in the mind of the wife; (10) Causing wife to lament due to violence, cruelty, etc.; (11) Poverty; (12) Sickliness; (13) Coarseness or hardness of body; (14) False suspicion about the fault of the wife.

Characteristics of a woman when she is averse to her husband :—

(1) Does not look straight at the face of the husband; (2) Does not give any reply when addressed by the husband; (3) Becomes delighted when the husband goes away; (4) Becomes very sad as the husband comes near; (5) Lies down and sleeps quickly as the husband gets into bed, i.e. shows no inclination towards amatory blandishments; (6) Being kissed by the husband wipes the lips; (7) Cherishes malicious feelings towards her husband's friends; (8) Does not like any appreciation from the husband. (Ar. IV. 22-24).

The Kāmasamūha of Ananta quotes serveral verses about the symptoms of dissaffection of women towards their husbands or lovers. Some of these are as follows :

(1) Does not look straight in the face; (2) becomes distressed when united with him; (3) her face and eyes register displeasure at the sight of him; (4) shakes the limbs when touched by him; (5) interrupts when he speaks; (6) replies harshly when addressed by him; (7) does not become jealous if he loves another woman and for that reason does not quarrel with him; (8) becomes irascible without reason; (9) wipes her lips if kissed by him; (10) covers her genitals if touched by him; (11) does not attain the orgasm during coition; (12) goes to bed early and lies with her back towards him; (13) gets up from bed later than him; (14) does not appreciate his deeds; (15) despises his misdeeds; (16) speaks in distracted or vague sentences; (17) enumerates his faults before her friends; (18) becomes pleased at his misfortune; (19) becomes pleased when he goes away from home; (20) makes friends with his enemies, and (21) hates his friends. (Cf. Km. Verses 616-625).

TYĀJYA-STHĀNA means places where a woman should not be enjoyed. For example : In the presence of fire, e.g. hearth, place of religious sacrifice etc.; in the vicinity of a Brahmin; under the eyes of respected persons; by the side of a river; in a temple or place of worship; in a fort or similar place, e.g. prison, police outpost and the like; on the highway; in the house of another person; in a forest; in the place of cremation or burial.

There are particular times also specified when a learned man should try to avoid carnal relations with a woman, viz. generally during the day unless specially permitted; on the last day of a solar month; on the day of the new moon unless specially ordained; during the autumn season; when either party is attacked with fever; during a self-imposed religious observance; at sunrise or sunset; and after some physical labour. (Ar. VIII. 50).

TRIKAṬU is the designation of three herbs, viz., Marica (*Piper nigrum*), Pippali (*Chadica Roxburg*) and dry Ginger, taken together.

TRIVARGA means the three Aims of Life, viz. Dharma, Artha and Kāma. Man is said to be granted a life-span of a hundred years. He should pursue the three aforesaid Aims at different periods in his life, either one or more at a time and in such a manner that they may harmonize and not clash with each other in any way. He should acquire learning in his childhood; in his youth and middle age he should attend to Artha and Kāma; and in his old age he should perform Dharma and thus seek to gain Mokṣa—the final and fourth Aim of Life which is release from further transmigration. However, the life being riddled with uncertainties a man may practice these in any manner he chooses; but in any case he should observe celebacy during his term of study. (Ks. I. 2, 1-6).

As these three Aims stand, viz., Dharma, Artha and Kāma, the former is better than Kāma. But this order of precedence is not applicable in all cases. For a king Artha should come first since the very livelihood of his subjects depends on it. Similarly Kāma should be prime concern of a Courtesan. (Ks. I. 2, 14-17).

In this way, a man who pursues Dharma, Artha and Kāma, experiences untrammelled happiness both in this world and in the world to come. Wise men direct their actions without undue regard to what will result from them in after life, but with due regard to their own welfare. That action which is conducive to the Aims of Dharma, Artha and Kāma together or to any two of the three, or even to one of them, is to be desired, but certainly not such an action that will further one at the expense of the other two Aims of Life. (Ks. I. 2, 49-51).

DA

DATTAKA was an early writer of Kāmasūtra who on the request of the courtesans of Paṭalīputra elaborated the Sixth Section of Bābhravya's work. (Ks. I. 1, 11-17; Km. 77, 123).

DANTA-KṢATA means Biting or making teeth-marks. All the places that can be kissed are also the places that can be bitten, except the upper lip, the interior of the mouth and the eyes.

Kinds of Danta-kṣata :—There are eight kinds of biting : (i) Gūḍhaka or the hidden bite; (ii) Ucchūnaka or the swollen bite; (iii) Vindu or the point; (iv) Vindumālā or the line of points; (v) Pravālamaṇi or coral and the jewels; (vi) Maṇimālā or line of jewels; (vii) Khaṇḍābhraka or broken clouds; and (viii) Varāha-carbita or biting of the boar.

The markings with the nails (See Nakha-kṣata) and the biting of an ornament of the forehead or ear, a bunch of flowers, a betel leaf, or a Tamāla (*Cannamomum Tamāla*) leaf, which are worn by or belong to the woman who is beloved, are signs of desire of enjoyments.

In affairs of love men should however, do only such things as are agreeable to the woman of the country in question because women of different countries have different preferences (See various country-names, viz., Madhyadeśa, Bāḷhīka, Avantikā, Mahārāṣṭra, Pāṭalīputra, Draviḍa, Vanavāsī, Avantī, Mālwā, Ābhīra, Sindhu, Lāṭa, Kośala, Āndhra, and Gauḍa, etc.).

Suvarṇanābha, however, is of the opinion that which is agreeable to the nature of a particular person is of more consequence than that which is agreeable to a whole country. Therefore, the peculiarities of the country should not be observed in such cases. The various pleasures, the dress, and the sports of one country are in time borrowed by another, and in such a case these things must be considered as belonging originally to that country.

When a man bites a woman forcibly, she should angrily do the same to him with double force. Thus a 'point' (See Vindu) should be returned with a 'line of points' (See Vindumālā) or with broken clouds (See Khaṇḍābhraka). If she be excessively chaffed, she should at once begin a love

quarrel. On such an occasion she should take hold of her lover by the hair and bend his head down, kiss his lower lip, and then, being intoxicated with love, she should shut her eyes and bite him at various places. Even by day and in a place of public resort, when her lover shows her any mark that she may have inflicted on his body, she should smile at the sight of it, and turning her face as if she were going to chide him, she should show him with angry look the marks on her own body that have been made by him. Thus, if man and woman act according to each other's liking, their love for each other will not be lessened even in one hundred years. (Ks. II. 5, 1-43; Ar. IX. 30-36).

According to Ratirahasya the teeth-marks can be applied to all the places prescribed for Cumbana (s.v.) or Kisses, except the inside of the mouth and the eyes.

The following are the kinds of teeth-marks according to this work, which is almost the same as that of Kāma-sūtra quoted above :

Gūḍhaka or the hidden bite is a small red mark, specially on the lower lip.

Ucchūnaka or the swollen bite is made by pressure on the lip or the left cheek.

Pravāla-maṇi or a coral mark is made by a longer pressure on the above places.

Bindu or the dot mark is a small round wound, the size of a sesame grain, made on the lip with two teeth only.

Bindumālā or the necklace of dots is a mark made by all the teeth and is considered an ornament for the armpit, between the breasts, the neck or groin.

Khaṇḍābhraka or a broken cloud mark is like an irregular circle and is made on the soft part of the breasts with all the teeth.

Varāha-carbiṭaka or the boar mark is a long deep double row of prints with a dark red bruise between them, proper to the convexity of the breasts. (Rr. IX. 1-4; Cf. also Ns.

XXIII. 1-4; Kcū. II. 5, 1ff.; Pau. 31; Sd. 63-65; Ps. VI. 60ff.; Bk. II. 22-28; Rp. III. 63-75; Rk. 243-246; Śṛdī. II. 54-61).

DAŚANA-GUṆA means Qualities of Teeth. The teeth should be equal, possessed of a pleasing brightness, capable of being coloured, of proper proportions, unbroken, and with sharp ends.

The defects of teeth on the other hand, are that they are blunt, protruding from the gums, rough, soft, large and loosely set. (Ks. II. 5, 2-3; Rr. VIII. 7; Kcū. II. 5, 3-4).

DAŚĀVASTHĀ means ten stages of love. They are (i) Nayana-prīti (Love at sight); (ii) Brooding; (iii) Scheming; (iv) Loss of sleep; (v) Loss of weight; (vi) Inability to concentrate; (vii) Destruction of one's sense of shame; (viii) Frenzy; (ix) Collapse, and finally; (x) Death. (Rr. XIII. 2-3).

DĀMODARA GUPTA is the author of Kuṭṭanīmatam, a famous work on Erotics dealing with the characteristics of courtesans and women-brokers or brothel keepers.

DAŚANA VASANĀṄGARĀGA means painting or colouring the body dresses, and teeth. It is one of the Sixtyfour Arts. (See Kalā). (Ks. I. 3, 15).

DĀNAVA-SATVĀ-STRĪ is a woman who is versed in various fields of knowledge, is of intelligent and enthusiastic temperament, hates Devatās, is of determined nature, and has a harsh voice. (Rp. II. 86-87).

DĀRA-RAKṢITA-PRAKARAṆA of the Kāma Sūtra deals with the means adopted by men to guard their women from others.

Old authors, in this connection say that a king should select for sentinels in his harem such men as have had their freedom from carnal desires well-tested. But such men, though free themselves from carnal desires by reason of their fear or avarice may cause other persons to enter the harem. Therefore, Goṇikāputra says that kings should place such men

in the harem as may have had their freedom from carnal desires, their fears, and their avarice well tested.

Vātsyāyana says that under the influence of Dharma people might be admitted, and therefore such men should be selected who are free from carnal desires, fear, avarice and Dharma.

The followers of Bābhravya say that a man should cause his wife to associate with a young woman who would tell him the secrets of other people, and thus find out from her about his wife's chastity. But Vātsyāyana says that as wicked persons are always successful with women, a man should not cause his innocent wife to be corrupted by bringing her into the company of a deceitful woman. (Ks. V. 6, 40-44).

DINACARYĀ (of a Citizen) means the daily routine of an educated citizen.

After waking up in the morning a citizen, after attending to his natures call etc., should wash his teeth, apply a limited quantity of cool sandal-wood paste and perform the morning worship. He should burn incense, decorate himself with flowers and garlands, apply wax and red Alaktaka, admire his own appearance in the looking glass, chew betels and other sweet smelling ingredients and start attending to the daily work. Bathing should be a daily routine. Limbs may be massaged on alternate days. Every third day *Phenaka* (soap) must be applied to the thighs. Every fourth day the face must be shaved, while every fifth or tenth day other parts of the body must be shaved. All these acts should be performed without fail. Sweats of the armpits should also be removed. Meals should be taken in the forenoon, in the afternoon and again at night.

After the forenoon meal a citizen should devote himself in teaching and listening to domesticated birds, such as parrots, mynas etc., watch fights between quails, cocks and rams, and indulge in other pastimes. A limited time should be devoted to diversions with Pīṭhamardas (s.v.), Viṭas (s.v.) and

Vidūṣakas (s v.) and thereafter the midday sleep should be taken. After this the citizen, having put on his clothes and ornaments should, during the afternoon converse with his friends. In the evening there should be music and afterwards the citizen and his friends should await the arrival of ladies in the bedroom in his own house decorated and filled with the fragrance of burning incense. He may send his lady messenger to fetch such ladies or should go himself to fetch them. After their arrival at his house he and his friends should welcome them and entertain them with a loving and pleasant conversation. Thus end the duties of the day.

The citizen, however, may undertake the following diversions occasionally :

(1) Going out to attend or hold festivals himself in the honour of different deities. (2) Hold gatherings of cultured citizens of both sexes for discussions on topics of Art. (3) Social (drinking) parties. (4) Excursions and picnics. (5) Sports and parlour games. (Ks. I. 4, 5-16).

DĪNĀLĀPANIKĀ-ŚUKASAPTATI is a work on Indian Erotics and contains Seventy Discourses of a legendary parrot. It contains a version of the enormously popular oriental story of the young king admonished and kept in the straight and narrow cell by an erudite parrot which the king had inherited from his father.

The work is not exclusively an Erotic Text Book, but in the course of moral tale the parrot, the king and other personages deliver lectures on all manner of topics, erotics included. There is a legend about the origin of Menstruation and the custom connected with it. There is a dissertation on Prostitutes as well and the most extensive is a list of coital postures, eightyfive by name and fifty-three in detail, which the king rehearses to himself. This is perhaps the most important source for the comparatively elaborate and acrobatic coital techniques of later Indian Erotics.

This work is also alone among the texts on Erotics in

including rhetorical classification of Nāyakas as well as Nāyikās.

Much more interesting is the fact that its author shifts the timings of the monthly progression of Erogenic Zones from lunar Calendar to the woman's own physiological clock, so that it follows her own menstrual cycle and not an outside astrological influence.

DUḤSĀDHYĀ means a woman who is not easily seductible. The following are the types of such women :

The woman who is devoted to her husband. The woman who is the only wife of her husband and her husband loves her deeply. A woman who is under-sexed, i.e. is frigid. A woman who is jealous of her co-wives and tries to wean her husband from their control. Mother of many children. A woman who is exceedingly shy. A woman of serene disposition. A woman who possesses wealth. A woman who always shuns a stranger. A woman who is without any temptation for adultery. (Ar. VIII. 49; Ns. XV. 7; Rk. 42-44; See also Strīvyāvartana-kāraṇa).

DURBHAGĀ-VṚTTA is the description of the conduct of a wife who is disliked by her husband.

A woman who is disliked by her husband and annoyed and distressed by his other wives, should associate with the wife who is liked most by her husband and who serves him more than the others, and should teach her all the Arts with which she is acquainted. She should act as the nurse of her husband's children and having gained over his friends to her side, should through them make him acquainted of her devotion to him. She should be a leader in religious ceremonies and in vows and fasts, and should not hold too good an opinion of herself.

When her husband is lying on his bed, she should go near him only when it is agreeable to him, and should never rebuke him or show obstinacy in any way. If her husband

happens to quarrel with any of his other wives, she should reconcils them to each other and if he desires to see any woman secretly she should manage to bring about the meeting between them. She should, moreover, make herself acquainted with the weak points of her husband's character, but always keep them secret and on the whole behave herself in such a way as may lead him to look upon her as a good and devoted wife. (Ks. IV. 2, 45-54).

DŪTA means messenger. A messenger should possess these qualities: Skillfulness; boldness; knowledge of the intentions of men by their outward signs; absence of confusion, that is, no shyness; knowledge of the exact meaning of what others do or say; good manners; knowledge of appropriate times and places for doing different things; ingenuity in business; quick comprehension; quick application of remedies, that is, quick and ready resources. (Ks. I. 5, 35-36; Kcū. I. 5, 33-34).

DŪTĪ-BHEDA means kinds of Go-betweens or messengers. The Kāma Sūtra enumerates their eight kinds viz., (i) Niṣṛṣṭārthā; (ii) Parimitārthā; (iii) Patrahārī; (iv) Svayaṁ-dūtī; (v) Mūḍha-dūtī; (vi) Bhāryā-dūtī; (vii) Mūka-dūtī; and (viii) Vāta-dūtī. (Ks. V. 4, 45).

(i) *Niṣṛṣṭārthā* :—According to Rati Rahasya, a Go-between who understands her principal's intention, manages the whole affair and sees it to completion is known as Niṣṛṣṭārthā.

(ii) *Parimitārthā* :—A Go-between who only takes the matter to the point of getting some response, but does not finish the business is called a Parimitārthā or a limited negotiator.

(iii) *Patrahārī* is the one who merely carries the massages between lovers.

(iv) *Svayaṁdūtī* is the one who ostensibly acts as agent of a lover, but is actually in business on her own account and promoting schemes of her own.

(v) *Mūḍha-dūtī* may pose as an innocent, gain the confidence of a man's wife, but secretly learn from her all her husband's secrets and seduce him for herself.

(vi) *Bhāryā-dūtī* is the lovers own wife who can be employed unwittingly a go-between if he introduces her to his mistress, knowing she will boast of his sexual skill.

(vii) *Mūka-dūtī* :—One can send a young girl or a nun who knows none of the tricks of the trade to smuggle a love-letter in a garland or an ear ornament. A young girl who has no idea what is afoot and who carries letters hidden in jewellery, or leaves with nail and tooth-marks on them is called a 'dumb' (Mūka) go-between.

(viii) *Vāta-dūtī* :—A dumb go-between who carries massages with a double meaning, previously agreed signs, or private allusions not generally comprehensible, is called a wind-go-between or Vāta-dūtī. In this case the lady can send a reply without fear of detection.

Reliable go-betweens are : slave-girls, friends of the lady, young girls, widows, wise-women, artists, garland-sellers, perfumers, wives of laundrymen, begging nuns, pedlar-women, nurses, and neighbours. Men of the world also use parrots and mynahs, as well as pictures, for purposes of seduction.

Some lovers, who have employed slave-girls to reconnoitre for them actually force their way into other man's harems. This practice brings reprobations both in this world and the next. (Rr. XIII. 94-104; Ns. XV. 8-10; Ps. VI. 25ff.; Rk. 39).

DŪTĪ-KARMA means the business of a Go-between, usually a female messenger, employed to seduce the desired girl. A female astrologer, a female servant, a female beggar, or a female artist are well-acquainted and competent for the business of a Go-between and very soon gain the confidence of other woman.

The Anaṅgaraṅga expands the list further : a gardener's

wife; a woman who is a personal friend of the man or the woman; a widow; a nurse, either of the woman or of the man himself; a dancing girl; a woman who earns her livelihood through some industrial art, such as, painting, sewing, knitting, embroidery works, manicure, etc.; a female artist who lives and works independently in another man's house; a woman who is a neighbour of the woman to be seduced; a washer-woman; a maid-servant or a slave woman; a woman who is related to the woman in question; a young girl who is under sixteen; a female mendicant; a beggar's wife; a woman who sells milk or curd; a woman who is respected in the family of the woman to be seduced; and wife of an artisan, eg. carpentar, blacksmith, weaver or goldsmith, etc. (Ibid VIII. 41; See also Ns. XV. 8-10).

Anyone of these can raise either enmity between any two persons if she wishes to do so, or extol the loveliness of any woman that she wishes to praise, or describe the arts practiced by other women in sexual union. They can also speak highly of the love of a man, of his skill in sexual enjoyment, and of the desire of other women, more beautifull even than the woman they are addressing for him and explain the restraint under which he may be at home. Lastly, a Go-between can, by the artfulness of her conversation unite a woman with a man, even though he my not have been thought of by her, or though she may have been considered beyond his aspirations. She can also bring back a man to a woman who, owing to some cause or other, has separated himself from her.

Reasons for the employment of Go-between and her modus operandi :—If a woman has manifested her love or desire either by signs or by motions of the body, and is afterwards rarely or never seen anywhere, or if a woman is met for the first time, the man should get a Go-between to approach her.

Now the Go-between, having wheedled herself into the confidence of the woman by acting according to her disposition should try to make her hate or despise her husband by

holding artful conversations with her, by telling about medicines for getting children, by talking to her about other people, by tales of various kinds, by stories about the wives of other men, and by praising her beauty, wisdom, generosity, and good nature and by saying to her : "It is indeed a pity that you, who are so excellent a woman in every way, should be possessed of a husband of this kind. Beautiful lady, he is not fit even to serve you." The Go-between should further talk to the woman about the weakness of the passion of her husband, his jealousy, his roguery his ingratitude, his aversion to enjoyment, his dullness, his meanness, and all the other faults that he may have, and with which she may be acquainted. She should particularly harp upon that fault or failing by which the wife may appear to be most affected. If the wife be a deer woman, and the husband a hare man, then there would be no fault in that direction, but in the event of his being a hare man, and she a mare woman or elephant woman, then this fault should be pointed out to her.

Goṇīkāputra is of the opinion that when it is the first affair of the woman, or when her love has been only very secretly shown, the man should then secure and send to her a Go-between with whom she may be already acquainted and in whom she confides.

The Go-between should tell the woman about the obedience and love of the man, and as her confidence and affection increase, she should then explain to her the thing to be accomplished in the following way : "Hear this, O beautiful lady, this man, born of a good family, having seen you, has gone mad on your account. The poor young man, who is tender by nature, has never been distressed in such a way before, and it is highly probable that he will succumb under his present affliction, and experience pains of death." If the woman listens with a favourable ear, then on the following day the Go-between having observed marks of good spirits in her face, in her eyes, and in her manner of conversation,

should again converse with her on the subject of the man, and should tell her the stories of Ahalyā (the wife of the sage Gautam who was seduced by Indra, the king of Gods) and Indra, of Śakuntalā and Duṣyanta, and such others as may be fit for the occasion. She should also describe to her the strength of the man, his talents, his skill in the sixty-four kinds of enjoyments mentioned by Bābhravya (See Kalā), his good looks, and his liason with some praiseworthy woman, no matter whether this last thing ever took place or not.

In addition to this, the Go-between should carefully note the behaviour of the woman, which if favourable would be as follows : She would address her with a smiling look, would seat herself close beside her, and ask her, "Where have you been ? What have you been doing ? Where did you dine ? Where did you sleep ? Where have you been sitting ?" Moreover, the woman would meet the Go-between in lonely places and tell her stories there, would yawn contemplatively, draw long sighs, give her presents, remember her on occasions of festivities, dismiss her with a wish to see her again, and say to her jestingly, "O well-speaking woman, why do you speak these bad words to me ?" She would discourse on the sin of her union with the man, would not tell her about any previous visits or conversations that she may have had with him, but would wish to be asked about these, and lastly would laugh at the man's desire, but would not reproach him in any way.

When the woman manifests her love in the maner above described, the Go-between should increase it by bringing to her love tokens from the man. But if the woman be not acquainted with the man personally, the Go-between should win her over by extolling and praising his good qualities, and by telling stories about his love for her. Here Auddalaka says that when a man and woman are not personally acquainted with each other, and have not shown each other any signs of affections, the employment of a Go-between is useless.

The followers of Bābhravya, on the other hand, affirm that even though they be personally unacquainted, but have shown each other signs of affection, there is an occasion for the employment of a Go-between. Goṇikāputra asserts that a Go-between should be employed, provided they are acquainted with each other, even though no signs of affection may have passed between them. Vāṭsyāyana, however, lays it down that even though they may not be personally acquainted with each other, and may not have shown each other any signs of affection, still they are both capable of placing confidence in a Go between.

Now the Go-between should show to the woman the presents, such as betel nut and the betel leaves, the perfumes, the flowers, and the rings the man may have given to her for the sake of the woman, and on these presents should be impressed the marks of the man's teeth and nails, and other signs. On the cloth that he may send he should draw with saffron both his hands joined together as if in earnest entreaty.

The Go-between should also show to the woman ornamental figures of various kinds cut in leaves, together with ear ornaments, and chaplets made of flowers containing love letters expressive of the desire of the man, and she should cause her to send affectionate presents to the man in return. After they have mutually accepted each other's presents, a meeting should be arranged between them on the faith of the Go-between.

The followers of Bābhravya say that this meeting should take place at the time of going to the temple of a Deity; or on occasions of fairs, garden parties, theatrical performances, marriages, sacrifices, festivals, and funerals, as well as at the time of going to the river to bathe, or at times of natural calamities, during fear of robbers or of hostile invasions of the country.

Goṇikāputra is of the opinion, however, that these meetings had better be brought about in the abodes of female friends,

mendicants, astrologers, and ascetics. But Vātsyāyana decides that only that place is well suited for the purpose which has proper means of ingress and egress, and where arrangements have been made to prevent any accidental occurrence and where a man has once entered the house can also leave it at the proper time without any disagreeable encounter. (Ks. V. 4, 1-44; 64-66).

The Rati Rahasya also describes the business of a Go-between or a Dūtī, in the following manner :

A Dūtī obtains the ear of the woman by her good character, by offering her magical recipes as a storyteller, and so on. She acquaints the woman with lucky charms and beauty-spells from the Veda, medicinal herbs, poetry and new ways of love-making. When she has gained her confidence, the Dūtī will say to her, "You know, may dear, with your looks, your skill, your intelligence and your character you are wasted on such a husband as yours. Oh, how fate has cheated your youthful beauty, which is so averse to everything vulgar and cheap. That jealous, ungrateful bloodless, double dealing and none-too-brainy husband of yours isn't fit to be your footman. What a crying shame."

By constantly decrying him in these terms she will implant in the woman seeds of aversion against her husband. Any faults his wife sees in him will automatically be magnified.

When the occasion comes, the go-between will next enlarge on the qualities of the suitor. Once she has awakened interest, she will say, 'listen, my dear—I think you ought to be told. That poor lovely young fellow is sick. They're afraid for his life. Ever since you looked at him he has pined—you might as well have been a snake and bitten him; sighing, sweating, falling into a decline—and he never could stand a great deal of sorrow. He says that as the Gods drink nectar from the Moon, so he must drink from your beauty, or he will die. My dear, never, even in a dream, has he been so ill." If this does not seem to disturb the lady, she will at her next visit begin telling her stories of Ahalyā (Wife of

Gautama, seduced by the God Indra) and others, then about women whose dealings with lovers were accounted virtue in them. Proceeding in this way she gradually makes her object clear.

By now, your lady jokes with the Dūtī when she sees her; lets her sit next to her, asks if she has eaten and how she slept, enquires her news and generally treats her as an intimate. She sighs, yawns, gives her extra money, asks, when the Dūtī rises to go, 'When will you come again?' She relishes her stories, saying, 'How can you tell such scandalous tales when your conversation is so proper? I won't do what you say. I think the fellow is a dissembling rogue.' She laughs about his illness, and mocks him all the more. If at this stage the Dūtī has actually conveyed his proposal, the suitor should give her a bonus.

The Dūtī will continue to ply the lady with gifts of betel, flowers, and perfumes. Once she has made her thoroughly enamoured she will arrange for the pair to meet accidently, taking advantage of a family disaster, a wedding, or a festival; or else in a park, at a drinking party, at a procession, when bathing, when a fire breaks out, when some emergency threatens, or in the Dūtī's own house. (Rr. XIII. 77-93; Kcū. I. 5, 33-34; V. 4, 1-56; Sd. 175-177; Ps. VI. 25ff.).

DṚḌHA means tough. When a woman is either stout or short in stature or with fleshy armpits, or of a very fair complexion, or constantly enjoys the play of love, she is called Dṛḍha. (Ar. IV. 4).

DEVARĀJA is the author of Ratiratna-pradīpikā, a work on Indian Erotics. The work contains almost all the topics covered by Kāmasūtra, along with various aphrodisiac formulae and medicines—all in a concise form.

DEVASATTVĀ-STRĪ is a woman of Goddess type. She

has a clean, fragrant body and a serene face. She is rich in money and servants, and very beautiful. (Rr. IV. 14).

From her body emanates the fragrance of lotus. She is always cheerful, contented, of sweet speech, delighting in pure acts and possesses immense wealth, many friends, relatives and attendants. (Ar. IV. 11; Ps. I. 29; Rp. II. 71; Rk. 53-54).

DEŚA-BHĀṢĀ-VIJÑĀNA is knowledge of the languages of various countries. It is one of the Sixtyfour Arts. See Kalā. (Ks. I. 3, 15).

DYŪTA-VIŚEṢA means special kind of Dice-playing. It is one of the Sixtyfour Arts. See Kalā. (Ks. I. 3, 15).

DRĀVAṆA-YOGA implies recipes for hastening the orgasm of the female partner in an intercourse. Unless the woman attains her orgasm prior to the man in congress the effect of enjoyment does not become complete. Therefore, the wise man who is versed in the arts of Love, should take proper care to hasten the orgasm of his partner.

On account of the cross-characteristics and inter-marriages between the people of different provinces it is very difficult to ascertain the true character and local peculiarities of the woman. Thus the Candrakalā (s.v.) also cannot be noticed on account of the too much fineness of distinction. So, for the benefit of mankind and for the happiness of the married couple the science for causing quick orgasm of the female prescribes several medicines for external applications :

First prescription :—If some powder of *Vyoṣā* (Marica or *Piper nigrum*), Pippalī (*Chadica Roxburg*) and dry ginger (Soṇṭha or Śuṣṭhi) mixed with honey be applied into the Vagina of a woman she will have her orgasm before her male partner. (Marica, Pippalī and Soṇṭha are together called Trikaṭu).

Second prescription :—If some rectified mercury be pounded with the juice of Jāti flower (*Jasminum Grandiflorum*) and

applied into the Vagina of a woman she gets her orgasm very quickly.

Third prescription :—If some Cincā (*Tamarindus Indicus*) fruit made into a paste with red sulphuret or mercury and honey and be applied into the Vagina of a woman she gets her orgasm very soon.

Fourth prescription :—The man who cohabits with a woman having smeared his Liṅga (Penis) with a paste prepared of equal parts of Camphor, borax and rectified mercury, mixed with honey can effect her orgasm within a very short time.

Fifth prescription :—A man should effect the orgasm of a woman by smearing his Liṅga with a paste prepared with honey, Ghee (clarified butter), borax, and the juice of the leaves of Agasti tree (*Sesbania Grandiflora*, *Aeshynomene Grandiflora*).

Sixth preparation :—He who smears his Liṅga with a paste prepared of equal parts of Gur (Jaggery), Cincā fruit, powdered Voyṣā and honey and cohabits with a woman can effect the orgasm of the woman before himself.

Seventh prescription :—If a man smears his Liṅga with a paste prepared of Marica (*Piper negrum*), seeds of Kanaka (*Dhatura Tabula.*), Pippalī (*Chadica Roxburgii*, *Piper longum*), the bark of Lodhra (*Symplocos Racemosa*) and pure honey and challenges a woman in the combat of love, she, being by nature though difficult to be satisfied, surely reaches the acme of her pleasure and gets the emission. (Ar. VI. 1-10; Sd. 211; Cf. Ps. III. 22-33; Rk. 69-74; Śṛdī. III. 2-11).

DRAVIḌA is the name of a country of ancient India. According to Kāmasūtra women of this country, though rubbed and pressed about at the time of sexual enjoyment, had a slow fall of semen : that is, they were very slow in the act of coition. (Ks. II. 5, 31).

The women of this place could be excited by persistently stroking them, within and without, in the different forms of

outer embrace. However, they responded slowly. They had a very abundant love-juice and reached complete orgasm in the very first coital embrace. (Rs. V. 17).

The women of this place were wellproportioned in body, delicate in build, sweet in speech, enthusiastic, fearless, shameless, and one who could be satisfied even in light attachments in congress. (Ar. V. 16; Ns. XX. 9; Ps. II. 31; Rp. VII. 58-59).

DVIJAGRAHAṆA-CUMBANA is one of the kinds of Kissing in which the lips are pulled out with the help of thumb and forefinger, and then the beloved is kissed with hollowed lips wherein the teeth are not allowed to touch the lips. (Rp. III. 42).

DVITALA is a position of Congress in which the woman places her two soles in his hands while he leans back for support against the wall. (Rr. X. 35).

DVEṢA-SAMŚAYA—When a courtesan expects her passion to be satisfied but is unable to secure the right person and consequently becomes averse to her profession, it is called Dveṣa-Saṁśaya. (Ks. VI. 6, 26).

DHA

DHARMA is the practice of Religion. It is one of the four aims of Life—the other three being Artha, Kāma, and Mokṣa. In the beginning the Lord created men and women, and having regard for their well-being He revealed in ten thousand chapters the ways of securing the threefold Aims of Dharma, Artha and Kāma. Of these, some chapters dealing with Dharma were gleaned by the self-born Manu. (Ks. I. 1, 1-10). This Dharma implies acting according to the commands of the Śāstras (Sacred Texts) such as the performance of sacrifices which are spernatural and produce no visible effects. Dharma also forbids doing certain things like eating meat, which have visible effects on human beings.

Dharma should be learned from Śrutis (Holy Writ, Vedas) and from those conversant with them. (Ks. I. 2, 7-8).

Lokāyatas (a sect of people who are essentially materialists, and think that a bird in hand is better than two in the bush) however, contend that since the fruits of religious rites may only be tasted in after life, and since those benefits are usually a matter of doubt anyway, religious rites need not be performed. As the old adage goes, a pigeon in hand today is better than a peacock to-morrow; and a copper coin we are certain of obtaining is preferable to an uncertain gold one.

To these Vātsyāyana replies thus : Religious precepts may be obeyed for the following reasons : (i) The sacred Texts, which ordain the practice of Dharma, do not admit doubt about their ordinances; (ii) Sacrifices for exercising evil spirits certainly reveal visible results; (iii) the Sun, Moon, stars, planets, and other heavenly bodies appear to work intentionally for the good of the world; (iv) The affairs of this world are wholly dependent on the conduct of men throughout their four classes (Varṇas) and their four stages of Life (Āśramas); (v) a seed is sown in anticipation of its future blossoming. (Ks. I. 2, 25-31; Cf. Kcū. I. 2, 9-11).

DHARMA-SAṀŚAYA is the case where Dharma is involved. When a lover, from whom the courtesan has squeezed money and whom she has subsequently discarded as a useless lover, refrains from giving him any more money, it is Dharma-saṁśaya. (Ks. VI. 6, 22).

DHARMĀDHARMA-SAṀKĪRṆATĀ-See SAṀKĪRṆA-SAṀŚAYA.

DHĀTU-VĀDA is the science of Metallurgy. It is one of the sixtyfour arts. See Kalā. (Ks. I. 3, 15).

DHĀTRĪ means the nurse usually of the beloved maiden. When a young lover finds it difficult to frequently meet his maiden in private, he should first win over the nurse of the

maiden through presents etc. The nurse should then be deputed to plead his cause with the beloved.

The nurse should speak about the excellent qualities of the man, specially those qualities which she knows are pleasing to the girl. She should, moreover, speak with disparagement of the other lovers of the girl and talk about the avarice and indiscretion of their parents and the fickleness of their relations. She should also quote examples of many girls of ancient times, such as, Śakuntalā and others, who having united themselves with lovers of their own caste and their own choice, were happy ever afterwards in their society. She should also tell of other girls who married into great families, and being troubled by rival wives became wretched and miserable, and were finally abondoned. She should further speak of the good fortune, the continual happiness, the chastity, obedience, and affection of the man; and if the girl gets amorous about him, she should endeavour to allay her shame and fear, as well as her suspicions about any disaster that might result from her marriage. In a word, she should act the whole part of a female messenger (Dūtī) by telling the girl all about the man's affection for her, the places he frequented and the endeavors he made to meet her, and by frequently repeating, "It will be all right if the man takes you away forcibly and unexpectedly." (Ks. III. 5, 1-11).

Even if the marrige of the girl is settled with some other person, she should disparage the future husband to the utmost in the mind of the mother of the girl, and then, having for the girl to come with her mother's consent to a neighboring house, she should make the lover marry her by bringing fire from the house of a Brahmin. (Ks. III. 5. 21-22).

DHĀRAṆA-MĀTṚKĀ is the art of increasing the memory. It is one of the Sixtyfour Arts. See Kalā. (Ks. I. 3, 15).

DHENUKA or the Congress like a quadruped animal, is one of unusual postures. When a woman stands on her hands

and feet like a quadruped, and her lover mounts on her like a bull, it is called the congress like a quadruped. In this posture, everything that is ordinarily done on the breasts of the woman, should be done on the back—that is, the back should be pressed instead of the breasts. In all such congresses one can imitate the congress of any of the quadrupeds, such as, the dog, goat, deer, ass, cat, etc. For example, one can carry on the congress of a dog, of a goat, of a deer, the forcible mounting of an ass, the congress of a cat, the jump of a tiger, pressing of an elephant, rubbing of a boar, of the mounting of a horse. In all these cases the characteristics of different animals should be manipulated by acting like them. (Ks. II. 6, 39-41; Rr. X. 38; Kcū. II. 6, 29-32).

NA

NAKHA-KṢATA means pressing, marking or scratching with finger-nails. When love becomes intense, pressing with the nails or scratching the body with them is practiced; and it is done on the following occasions : (i) On the first visit; (ii) at the time of setting out on a journey; (iii) on the return from a journey; (iv) at the time when an angry lover is reconciled; and lastly (v) when the woman is intoxicated.

But pressing with nails is not an usual thing except with those who are intensely passionate. It is employed together with Biting (See Danta-kṣata), by those to whom the practice is agreeable.

Pressing with Nails is of the following eight kinds; according to the forms of the Marks which are produced in the process :

1. Ācchuritaka (s.v.) or of a limited pressure.
2. Ardha-candra (s.v.) or of the shape of half-moon.
3. Maṇḍala (s.v.) or Circular.
4. Rekhā (s.v.) or Linear.
5. Vyāghra-nakha (s.v.) or like the nail or claw of a tiger.
6. Mayūra-padaka (s.v.) or like a Peacock's foot.

7. Śaśaplutaka (s.v.) or like a leaping hare.
8. Utpala-patraka (s.v.) or like a lotus-petal.

The places of the body that should be pressed with the nails are the armpits, the breasts, the neck, the back, thighs, and the joints of the thighs.

However, Suvarṇanābha is of the opinion that when the impetuosity of passion is excessive then usually people forget where to press the nails and where not.

Quality of Nails :—Good nails should be bright, well set, clean, convex, soft and glossy in appearance. (See Nakha-guṇa).

When a person is going out on a journey and makes a mark on the thighs or on the breasts, it is called a token of remembrance. On such an occasion three or four lines are impressed close to one another with the nails.

Marks of the kind other than the above may also be made with the nails for the ancient authors say that as there are innumerable degrees of skill among men, so there are innumerable ways of making these marks. And as pressing or marking with the nails is dependent on love, no one can say with certainty how many different kinds of marks with the nails do actually exist. The reason for this is, Vātsyāyana says, that as veriety is necessary in love, so love is to be produced by variety. It is on this account that courtesans who are well acquainted with various ways and means become so desirable; for if variety is sought in all the arts and amusements such as, archery and others, how much more should it be sought after in the art of love.

The marks of the nails should not be made on married women, but particular kinds of marks may be made on their private parts for the remembrance and increase of love, because the love of a woman who sees the marks of nails on the private parts of her body, even though they are old and almost worn out, becomes again fresh and new. If there be no marks of nails to remind a person of the passages of love,

then love is lessened in the same way as when no union takes place for a long time.

Even when a stranger sees at a distance a young woman with the marks of nails on her breasts he is filled with love and respect for her.

A man also, who carries the marks of nails and teeth on some parts of his body influences the mind of a woman even though it is never so firm. In short, nothing tends to increase love so much as the effects of marking with the nails. (Ks. II. 4, 1-31).

According to Rati Rahasya, a couple of fiery disposition will make nail marks on the armpits, the arms, the thighs, the pubic region, the breasts and the neck. Nail marks are also made by less passionate couples, specially at first coitus, when making up a quarrel after menstruation, they have been drinking, or when they are about to be separated by journey or some other cause. The nails of passionate lovers should have large strong tips; they should be allowed to grow but not to become dirty—they are pliant, shining and free from ridges and cracks.

The following are the kinds of Nakha-kṣatas according to this work :

Ācchuritaka : A light touch on the cheek or between the breasts given with all the five nails, enough to leave a faint line and set the hairs on end is called Ācchuritaka or the click from the sound, *caṭa-caṭa* produced as the finger-nails strike the thumbnail.

Ardha-candra or *Ardhendu* is the half moon; two of these drawn face to face has been called by the chief authority—Vātsyāyana—the circle (Maṇḍalaka, s.v.) and he prescribes its use on the upper pubic region, the hollows of the loins and the thighs.

Rekhā or the line is a definite scratch two or three fingers or thumbs-breadth long.

Mayūra-padaka or the peacock-foot mark is made by putting

the thumbnail below the nipple, the fingers above, and drawing them together to meet at the areola.

Śaśaplutaka or the hare-jump mark is made by catching the breasts around the nipple with all the five nails together.

Utpalapatraka or the lotus leaf mark is made by a scratch on the breasts or the girdle-path (strip which the girdle covers). (Rr. VIII. 1-6; See also Ar. IX. 22-29, where Maṇḍala is also described and this agrees with the kinds of Nakha-kṣatas enumerated by Vātsyāyana. Cf. Ns. XVIII. 5; XXII. 1-5; Kcū. II. 4, 1-34; where it prohibits making nail-marks on another's wife; II. 4, 28; Sd. 68-71; Ps. VI. 50ff.; Bk. II 17-21; Rp. III. 49-62; Rk. 247-250; Śṛdī. II. 54-61).

NAKHA-GUṆA means quality of the finger-nails. Good nails should be bright, well-set, clean, entire, convex, soft, and glossy in appearance. (Ks. II. 4, 8). Large nails, which give grace to the hands and attract the hearts of women from their appearance are possessed by the Bengalis.

Small nails which can be used in various ways, and are to be applied only with the object of giving pleasure are possessed by the people of the southern districts. Middling nails which contain the properties of both the above kinds, belong to the people of Mahārāṣṭra. (Ks. II. 4, 9-11; Rr. VIII. 1-2; Kcū II. 4, 10).

NAGARĀDHYAKṢA is the superintendent of the city who makes rounds in the city in the nights. He can enjoy the wandering and wanton women. (Ks. V. 5, 9).

NANDĪ, the follower of Lord Mahādeva, was the first compiler of the Kāma-śāstra, which ran into one thousand chapters. (Ks. I. 1, 5-10).

NANDIKESVARA has been mentioned by Kokkoka and Jyotirīśa as an early writer of Kāma-śāstra. (Rr. II. 5; Ps. I. 2, 37).

NARASATTVĀ-STRĪ is a manly type of woman. She

is of even disposition, versatile, loves entertaining and company and can fast without losing strength. (Rr. IV. 15; Rp. II. 72).

NAVA-PATRIKĀ is a way of enjoyment. After the first rains, when the earth is covered with new shoots of grass, then lying down on such grass is called Nava-patrikā-krīḍā. It also involves roaming amongst newly blossomed trees. (Ks. I. 4, 28).

NAṢṬAPUṢPA-SAMUDBHAVA means the restarting of the menstruation in a woman if they are suddenly arrested due to some disease or accident.

There are a few remedies suggested for this purpose.

First remedy :—If a woman levigates a few leaves of Jyotiṣmatī (*Celastrus Paniculatus* or *Celastrus Montana*) creeper fried in clarified butter and Japa flowers (*Hibiscus Rosa Sinesis*) in water and continues to take it regularly, she will get back her flow of menstruation.

Second remedy :—The woman who takes equal parts of Rice, wood of Devadāru tree and leaves of Dūrvā grass (*Cynodon Dactylon, Panicum Dactylon*) levigated with water gets back her monthly course. (Ar. VI. 52-53; Ps. IV. 35ff.; Rk. 180-181).

NĀGA means a snake. The Indian mythology conceives a class of demi-gods called Nāgas. The lower part of their body resembles a snake. In India, even today, Nāgas or Serpents are worshipped and their is a special day in a year called Nāga-pañcamī, when such a worship is to be made by Hindus.

1. NĀGARAKA is the city manner of congress in which the woman lies on her back with the man upon her, both her legs being outside his thighs. (Rr. X. 15).

2. NĀGARAKA is a citizen. Often the ladies of the royal harem generally got Nāgarakas into their apartments in disguise or dressed like women. As for the Nāgaraka himself.

he better not enter a royal harem, even though it may be easily accessible because of the numerous disasters to which he may be exposed there. If, however, he wants to enter it, he should first ascertain whether there is an easy way to get out, whether it is closely surrounded by the pleasure garden, whether it has separate enclosures belonging to it, whether the sentinels are careless, whether the king has gone abroad, and then, when he is called by the women of the harem, he should carefully observe the localities, and enter by the way pointed out by them. If he is able to manage it, he should hang about the harem everyday, and under some pretext or the other make friends with the sentinels and show himself attached to the female attendants of the harem, who may have become acquainted with his design and to whom he should express his regret at not being able to obtain the object of his desire. Lastly, he should cause the whole business of a go-between to be done by the woman who may have access to the harem, and he should be careful to be able to recognize the emissaries of the king.

When a go-between has no access to the harem, then the man should stand in some place where the lady whom he loves and whom he is anxious to enjoy can be seen.

If that place is occupied by the king's sentinels, he should then disguise himself as a female attendant of the lady who comes to the place or passes by it. When she looks at him he should let her know his feeling by the outward signs and gestures, and should show her pictures, things with double meanings, chaplets of flowers, and rings. He should carefully mark the answer she gives, whether by word or by signs or by gestures and should then try and get into the harem. If he is certain of her coming to some particular place, he should conceal himself there, and at the appointed time should enter along with her as one of the guards. He may also go in and out concealed in a folded bed, or bed covering or with his body made invisible by means of external applications (See Puṭā-puṭa Yoga for the recipe which makes one invisible).

Again, the man may enter the harem during the festival of the eighth moon in the month of Mārgaśīrśa or during the festival of Lights (Dīpāvalī) when the female attendants of the harem are all busily occupied or in confusion.

The entrance of young men into the harem and their exit from there generally take place when things are being brought into the palace, or when drinking festivals are going on, or when the female attendants are in a hurry, or when the residence of some of the royal ladies is being changed, or when the king's wives go to gardens or to fairs, or when they enter the palace on their return from them, or, lastly, when the king is absent on a long pilgrimage. The women of the royal harem know each other's secrets, and having but one object to attain they give assistance to each other. A young man who enjoys all of them and who is common to them all can continue enjoying his union with them so long as it is kept a secret and is not known outside. (Ks. V. 6, 6-28. Cf. Kcū. I. 4, 1ff.).

NĀGARAKA-Nivāsa means the residence or abode of a cultivated gentleman. Such a person should take up his abode in a capital city or in a provincial capital of even in a smaller town. In other words, his residence must be within easy access of his place of work. (Ks I. 4, 2-3; Cf. also Kcū. I. 4, 5-16).

NĀGARASARVASVA is a work on Indian Erotics written by Padmaśrī. This work runs into 38 chapters and contains descriptions of beauties and faults of jewels, recipes for cosmetics, costumes, sixtyfour Arts, classification of males and females, and numerous other topics connected with Erotics. The work belongs to the 10th or 11th century A.D.

This work is unique in combining Kisses and sounds under a single head, gives a far more elaborate account of tongue kisses than any other writer; in listing the holds used to control a woman during intercourse and in describing a magical routine for stimulating the different Nāḍīs or veins to

produce offsprings with different qualities. The author also has a section on jewels and the detection of faults in them, which occurs nowhere else. This is the only Erotic work we have which is Mahayana Buddhist in orientation—the invocation being to Manjūśrī and Tārā instead of the Hindu patron Deities.

NĀGARIKĀ is the designation of women of Paṭalīputra (modern Patna). According to Kāma-sūtra, women of this region were fond of practicing sixtyfour Arts (See Kalā) and had an impetuous desire for enjoyment. They however, showed their likings only in secret. (Ks. II. 5, 30).

NĀGASATTVĀ-STRĪ is the woman of a Snake-spirit or temperament. She sighs and yawns a great deal, loves to trail about, is always falling asleep and suddenly becoming active again. (Rr. IV. 15; Ar. IV. 16; Rp. II. 73-74; Rk. 59).

NĀṬAKĀKHYĀYIKĀ-DARŚANA is the Knowledge of Dramas and Historical stories. It is one of the Sixtyfour Arts. See Kalā. (Ks. I. 3, 15).

NĀPITA is the barber who can be employed by the Nāyaka to make his beloved inclind towards himself. (Ks. I. 5. 34).

NĀYAKA means a citizen. There is one type of Nāyaka for all types of Nāyikas (s.v.). Actions of the second type are not known to the public : he accomplishes his specific object in complete secrecy. The Nāyakas are divided into three groups : the best (*Uttama*), the better (*Madhyama*) and the lowest (*Nīca*), according to their qualifications (*Guṇas*). (Ks. I. 5, 28).

A Nāyaka, who is ingenious and wise, who is accompanied by a friend and who knows the intentions of others, as well as proper time and place for doing everything, can gain over very easily, even a woman who is very hard to be obtained. (Ks. I. 5, 37).

NĀYAKA-GUṆA means qualities of a lover. A man employing the Sixtyfour Arts mentioned by Bābhravya (See Kalā) obtains his object, and enjoys the woman of the first quality. Though he may speak well on other subjects, yet if he does not know Sixtyfour divisions, no great respect is paid to him in the assembly of the learned. A man devoid of other knowledge but well acquainted with the Sixtyfour divisions (Arts) becomes a leader in any society of men and women. What man will not respect the Sixtyfour Arts, considering they are respected by the learned, by the cunning and by the courtesans ? As the Sixtyfour Arts are respected, are charming. and add to the talent of women, they are called by the Ācāryas dear to women. A man skilled in the Sixtyfour Arts is looked upon with love by his own wife, by the wives of others and by courtesans. (Ks. 11. 10, 34-39; Sd. 173-174; Ps. 1. 5ff.).

NĀYAKA-NĀYIKĀ-BHEDA means classification of men and women according to their physical and psychological characteristics. It is a subject of very elaborate discussion not only in the works on Erotics. The literary and rhetorical works are also full of such discussions. Therefore only a brief summary is being given here from the vast material available.

Nāyaka-Nāyikās in Indian Erotics :—

Vātsyāyana gives a threefold classification of men from the point of view of their nature and sexual features i.e. Śaśa, Vṛṣa and Aśva. Characteristics of each of these are given in detail in Nagarasarvasva and other works on Kāmaśāstra The characteristics may be summarised as follows :

Śaśa : He is sweet tempered, always remains cheerful and is a man of aesthetic taste.

Vṛṣa : He is a quick, brave and courageous person, is soft spoken, has a philanthropic disposition and is less shy.

Aśva : He is cunning, smart, bold and outspoken. He is voluptuous or passionate by nature.

Harihara, another but a later writer, gives fourfold division of men instead of the original three of Vātsyāyana mentioned above. They are : *Bhadra, Datta, Kuchūmāra* and *Pāñcāla.*

Women are also divided into three categories by Vātsyāyana, i.e. *Mṛgī, Baḍavā* and *Hastinī.*

Anaṅgaraṅg and Nāgarasarvasva, both works on erotics, give the characteristics of these three divisions of women as follows :

Mṛgī : She is afraid of jealousy, has passionate nature, has little anger is soft spoken and knows how to love.

Baḍavā : She is also afraid of jealousy has sympathetic and sweet voice, and amiable disposition.

Hastinī : She is very talkative, has angry nature and a tendency to hide her secrets.

After Vātsyāyana, however, this classification was further expanded by Kokkoka in his work *Rati-Rahasya,* wherein we find a fourfold classification into *Padminī, Citriṇī, Śaṅkhinī* and *Hastinī.* All the later works on Kāmaśāstra have adopted this fourfold classification. However the descriptions in several texts, though they proceed on the same lines, are not uniform in their details.

These classifications are based on empirical studies of physical features, behaviour and other psychological functions. How far they bear elements of reality, may be a matter of conjecture. However, there should not be a doubt about them because they are not the outcome of the mind of one person, nor of one generation, or of one school of thought, but are the fruits of long study by many great sexologists of diverse ages and places, and based on empirical foundations . They are confirmed about their characteristic values by a long line of scholars scattered over a period of centuries.

A comparative Chart showing variations in the characteristic features in different works is given below which will at a glance give the correct perspective. (Ks. II. 1; See also Ar., Rm., Sd. etc.).

Nāyaka and Nāyikā in Indian Rhetorics :—

The first basic classification is given by Bharat in his Nāṭya-Śāstra where he classifies men and women as superior (*Uttama*), middling (*Madhyama*), and inferior (*Adhama*). He shows how men and women of these three kinds of *Prakṛti* (nature) will each exhibit and react in their characteristic ways in various situations of love, anger and other emotional and behaviouristic situations. He gives an elaborate classification of women on the basis of their nature, behaviour, taste (*Śīla*), and in terms of gods, demigods, demons, human beings, birds and animals. The characteristics chosen here for the purpose of classification comprehend physical, psychological and sexual features and tastes. He also gives an eightfold classification of women on the basis of their emotional states into : Vāsakasajjitī, Virahotkaṇṭhitā, Svādhīnapatikā, Kalahāntaritā, Khaṇḍitā, Vipralabdhā, Proṣitabhartrikā and Abhisārikā. These classes are fully preserved in all the later works on Rhetorics.

For the next theoretical work containing material pertaining to the subject of classification of varieties of men and women we have to come to Śṛṅgāra Tilaka of Rudrabhaṭṭa. Here for the first time we find the subject of classification dealt with in a systematic manner with all the varieties and sub-varieties clearly worked out.

Rudrabhaṭṭa's Classification of Women :

Here women or Nāyikās are classified into three kinds. First is *svakīyā*—one's own wedded and virtuous wife, and is further sub-divided into *Mugdhā* or youthful, *Madhyā* or adolescent, and *Pragalbhā* or mature. These are further subdivided.

The youthful is said to be of three kinds, viz. just adolescent; new to the secrets of love; and beset by bashfulness in her enjoyments.

According to the manner in which she reacts to her husband's misconduct, the Madhyā is divided into : (a) One

possessed of self-command; (b) one partly possessed and partly not possessed of self-command; (c) and one not possessed of self-command.

The third, *Pragalbhā* or mature, is likewise defined by four characteristics showing the positions she has gained in the heart of her lover and her maturity in the art of love, blandishment and enjoyments; and according to the manner of her reactions to her husband's misconduct, into three same divisions mentioned in case of *Madhyā* above.

The *Madhyā* or adolescent and *Pragalbhā* or Mature are again divided as lower or higher, according to the status in the degree of affection of their husbands or belovdes.

Then the divisions of the second class of women, or another's wife are given as maiden and adult.

The third main type is Sāmānyā or the common woman and Rudrabhaṭṭa says that though some consider her interested only in money and not in love, he himself is of the opinion that she too, as a woman, has her love life.

Besides the above classes, Rudrabhaṭṭa speaks of the eight kinds of women according to the circumstantial relationships, as (1) who has an obsequious lover; (2) who is longing in the absence of a lover not intentionally neglectful; (3) who is prepared in her house; (4) who is separated by quarrel; (5) who is neglected; (6) who is ill-treated; (7) who goes after her lover, and (8) whose husband is abroad. Definitions and illustrations of each of these types are given in detail by him.

All these eight are again classified into best, middling and lowest, according to their temperament and nature of behaviour towards their lovers. With these divisions and subdivisions Rudrabhaṭṭa sums up that the total varieties would thus come to $13 + 2 + 1 \times 8 \times 3 = 384$; but adds that by reason of class, time, age, conditions, feelings, love and lover, the varieties of women have really no end.

The Śṛṅgāra Tilaka of Rudrabhaṭṭa is the basic-text on the subject and its verses are used totally or with slight

changes and its main heads of classification and the method of computation of the total varieties are accepted by all the later writers.

The following Tables 5, 6 and 7 showing classifications of women according to (A) their nature, (B) Circumstantial relationship and (C) Temperament and behaviour, will give the entire picture of the varieties and divisions at a glance.

Characteristics of different classes of Women :—The Rhetoricians have given elaborate definitions of each of the above varieties of women which mark them as distinct Types. These definitions are based upon the reciprocal psychological traits of women and men.

One's own or *svakīyā* is said to be possessed of modesty and sincerity; is intent on the affairs of the house and faithful to her husband. Its first sub-divition, the youthful, is one who on the arrival of the period of youth—being altered by the love then first felt, shrinks from caresses; is gentle amid her indignation and extremely bashful. Second sub-division, the adolescent is meant by one wonderful in caressing, who has become more impassioned, while waxing in youth; somewhat bold in speech and with a middling amount of modesty. If possessed of self-command, she will burn her lover with derisive sarcasm; if partly possessing and partly not possessing self-command, she will burn him with her tears, and if not possessed of self-command she will assail him with harsh speeches. Third, the mature, is infatuated with love, of robust and no longer tender youth, learned in all kinds of caresses, lofty of demeanour, with no great amount of modesty and ruling her lover. When indignant she will conceal the appearance of anger if she possesses self-command, will take no concern about fondness, whilst ostensibly showing all respects towards her lover.

All these characteristics of sub-divisions may however be treated as the total-life-characteristics of the main class—*svakīyā*, because the one who is youthful on the first instance

will in course of time gradually become mature through adolescence. Therefore the separate characteristics are just periodical phases and it is only together that they can make up a total-life-characteristic of this class of woman.

The woman who is another's wife—*parkīyā*, is one addicted to wandering and whose modesty is lost. She brings dishonour on her family.

The common woman—*sāmanyā*, may be a courtesan, possessed of self-command and skilled in arts. She does not hate even the worthless of men, nor does she love the good. Only with an eye to gain she will exhibit fondness. She will make her mother turn out of doors the man whose money is spent up, even though such a man may be agreeably acceptable to her, with a wish that she may meet again when he is better provided. In general the paramours of such women are thieves, persons diseased through excess, fools, pretended devotees, and those who have come by money lightly. In some cases, however, when love obtains the mastery, she becomes honestly enamoured. But whether she be attached or devoid of attachment, the possession of her is hard to obtain.

The above definitions will reveal that they are all based on the psychological make up of a woman's character. These divisions are however not complete because they cover a very limited time-span of a woman's life and bear relation to her love and sex life. But their importance can hardly be minimised as they have given very deep insight to numerous poets from centuries past, to portray their characters with scrupulously psychological perfection. Characterisation of these poets, if collected, can become an encyclopedia of character-traits, behaviour-patterns and temperaments of the respective classes.

Classification of Men :

Men have not been subjected to such wide classifications, but all the works who have divided women have also divided

men. Bharat, in his Nāṭya-Śāstra, for the first time gives the basic threefold classification of men into best, middling and lowest. He also gives two sevenfold classifications. He says that when lovers meet there are seven modes in which the lady, if in endearment, addresses her lover; and seven other modes in which she addresses him if she is in anger. The seven addresses showing love and regard are : *Priya*, *Kānta*, *Vinīta*, *Nātha*, *Svāmī*, *Jīvita* and *Nandana*. The seven showing her displeasure towards him for his behaviour are : *Duḥśīla*, *Durācārī*, *Śaṭha*, *Vāma*, *Vikatthan*, *Nirlajja*, and *Niṣṭhura*.

Elsewhere, Bharat gives another fourfold classification of men into the high spirited, but temperate and firm; firm and haughty; gay and thoughtless, and firm and mild. This classification is usually accepted and continued in all the later works.

It is, however, in Rudrabhaṭṭa's Śṛṅgāra Tilak, that we find for the first time a clear mention of the fourfold classification of men into : faithful, impartial, sly in matters of love and saucy.

In another work, Śṛṅgāra Prakāśa its author Bhoja distinguishes men on four counts viz. *Guṇas*, *Prakṛti*, *Pravṛtti*, and *Parigraha*.

By *Guṇa* (high pedigree) the man is *Uttama*, *Madhyama* or *Adhama*.

By *Prakṛti* (nature) he is *Sāttvika*, *Rājasa* or *Tāmasa*.

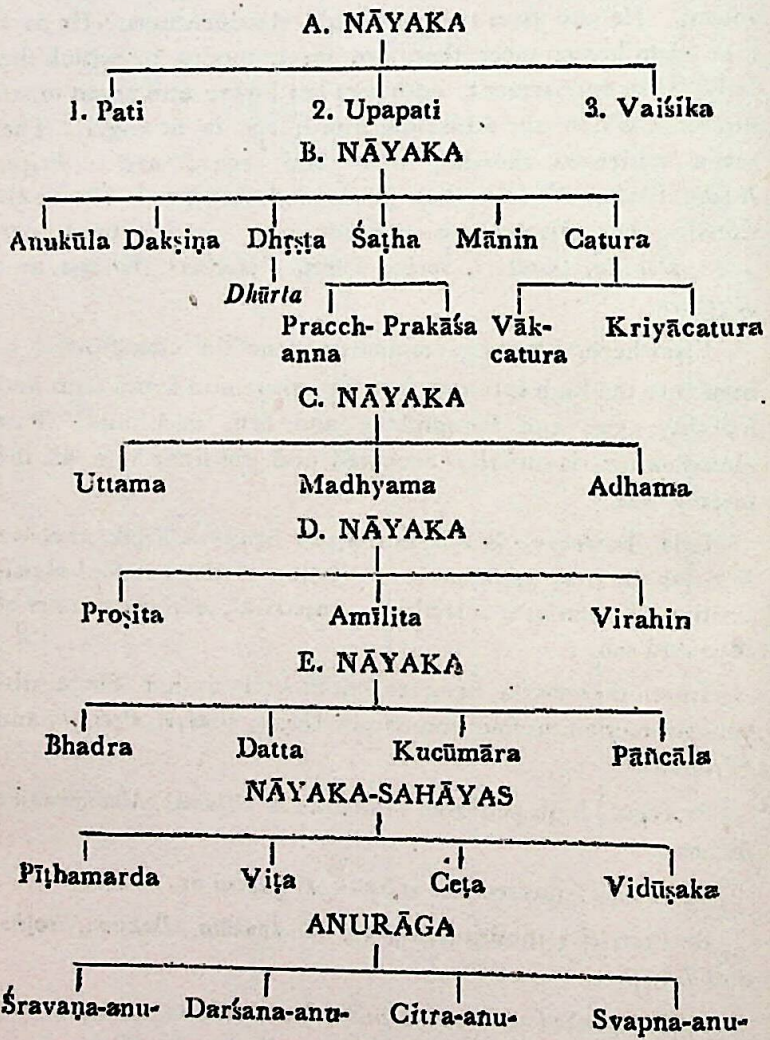
By *Pravṛtti* (inclination) he is *Anukūla*, *Dakṣiṇa*, *Śaṭha*, and *Dhṛṣṭha*.

By *Parigraha* (number of wives) : *Asādhāraṇa* (with only one wife), and *Sādhāraṇa* (with more than one wife).

The total number of men-varieties by inter-mixture of these classes is given as one hindred and four.

The following Table, which includes all the various classifications given by different Rhetoricians on the different

principles discussed above, will facillitate the understanding of the divisions clearly :



A brief study of the various characteristics defined by the Rhetoricians may be necessary to judge their implication as personality types.

High spirited but temperate and firm person is one not given to boasting, placable and very profound, has great self-

command, is resolute, whose self-esteem is concealed, and who is faithful to his engagements.

Given to deceiving, hot and unsteady, having much egotism and arrogance, fond of praising himself, such is the person firm and haughty.

Free from care, ever gentle and devoted to arts, is the person gay and thoughtless.

Possessing largely the generic good qualities of a man, viz. is liberal, learned, of good family, graceful with the ardour of youth and beauty, clever, a general favourite and possessed of spirit, wit and virtue, is the one firm and mild.

The one called impartial is one who is equally attached to several women.

Though culpable, yet undismayed; when reproached not ashamed; lying bare-facedly even when his offence was seen; such is the one called saucy.

The faithful is devoted to one and the sly is he who being attached to only one, acts covertly with unkindness towards another, whilst showing affection outwardly.

The study of the above classifications will reveal that the characteristics taken for the purpose of designating various classes comprehend physical, psychological and sexual features of men and women. The different classes as defined give a very vivid picture of the temperaments and behaviour patterns of what men or women would do in a given situation. These class-divisions are, however, the basic norms, a nominal provision on which the poets and writers have built up their edifice of characterisation of each of the classes. Any one familiar with the Sanskrit or Hindi poetry and drama, cannot but be baffled by the deep psychological insight with which the poets have executed the characterisations. And for their success all praise should go to the Rhetoricians. (BNa. XXIV. 99-100. 210-211. 300-316; Śṛti. I. 46-82. 133-166; Sāḍar. III. 65-122; Rasa. 3-12).

NĀYAKA-PRAKĀRA means kinds of Nāyakas. Nāyakas are variously classified. One such classification is based on

the size of the Liṅgam (Penis), according to which a man is divided into three classes, viz., Śaśa (Hare), Vṛṣa (Bull), and Aśva (Horse). As the Nāyikās are also divided into three classes according to the depth of their Vagina (Yoni) (See Nāyikā-prakāra), the union between man and woman is conceived of nine kinds. There are three equal unions between persons of corresponding dimensions, and there are six unequal unions when the dimensions do not correspond. (See Ratāvasthāpana). (Ks. II. 1, 1-3).

NĀYIKĀ means any woman fit to be enjoyed without sin. The object of the enjoyment of a woman is twofold : pleasure and progeny. A woman who can be enjoyed without sin for the purpose of accomplishing either the one or the other of these two objects is a Nāyikā.

Nāyikās are of three kinds, namely Maiden (Kanyā); Women twice married (Punarbhū) and the courtesan (Veśyā).

Goṇikāputra, however, has expressed an opinion that there is a fourth kind of Nāyikā who is a woman resorted to on some special occasion even though she be previously married to another. Such special occasions are when a man thinks thus :

This woman is self-willed, and has been previously enjoyed by many others besides myself. I may therefore safely resort to her as to a public woman though she belongs to a higher caste than mine, and in so doing I shall not be violating the ordinances of Dharma. Or thus :

This is a twice-married woman and has been enjoyed by others before me; there is, therefore no objection to my resorting to her. Or thus :

This woman has gained the heart of her great and powerful husband, and exercises a mastery over him, who is a friend of my enemy; if therefore, she becomes united with me she will cause her husband to abandon my enemy. Or thus :

This woman will turn the mind of her husband who is very powerful in my favour, he being at present disaffected towards me, and intent on doing me some harm. Or thus :

By making this woman my friend I shall gain the object of some friend of mine, or shall be able to effect the ruin of some enemy, or shall accomplish some other difficult purpose. Or thus :

By being united with this woman, I shall kill her husband, and so obtain his vast riches which I covet. Or thus :

The union of this woman with me is not attended with any danger, and will bring me wealth, of which, on account of my poverty and inability to support myself, I am very much in need. I shall therefore, obtain her vast riches in this way without any difficulty. Or thus :

This woman loves me ardently, and knows all my weak points; if, therefore, I am unwilling to be united with her, she will make my faults public, and thus tarnish my character and reputation. Or she will bring some gross accusation against me, of which it may be hard to clear myself, and I shall be ruined. Or, perhaps she will detach from me her husband, who is powerful and yet under her control and will unite him to my enemy, or will herself join the latter. Or thus :

The husband of this woman has violated the chastity of my wives; I shall therefore return that injury by seducing his wives. Or thus :

By the help of this woman I shall kill an enemy of the king, who has taken shelter with her and whom I am ordered by the king to destroy. Or thus :

The woman I love is under the control of this woman. I shall, through the influence of the latter be able to get at the former. Or thus :

This woman will bring to me a maid who possesses wealth and beauty but who is hard to get at, and under the control of another. Or lastly thus :

My enemy is a friend of this woman's husband. I shall therefore cause her to join him, and will thus create an enmity between her husband and him.

For these and similar reasons the wives of other men may be resorted to; but it must be distinctly understood that it is allowed only for special reasons and not for mere carnal desire.

Cārāyaṇa thinks that under these circumstances there is also a fifth kind of Nāyikā; namely a woman who is kept by a minister, or who repairs to him occasionally; or a widow who accomplishes the purpose of a man with the person to whom she resorts.

Suvarṇanābha adds that a woman who passes the life of an ascetic and is in the condition of a widow may be considered as a sixth kind of Nāyikā.

Ghoṭakamukha cites the daughter of a public woman, and a female servant, who are still virgins, for a seventh kind of Nāyikā.

Gonardīya puts forth his doctrine that any woman born of good family, after she has come of age, is an eighth kind of Nāyikā.

But these last four kinds of Nāyikās do not differ much from the first four kinds of them, as there is no separate object in resorting to them. Therefore, Vātsyāyana is of the opinion that there are only four kinds of Nāyikās : the maid (Kanyā), the twice-married (Punarbhū), the Courtesan (Veṣyā), and the woman resorted to for special purposes (Parastrī). (Ks. 1. 5, 3-26).

NĀYIKĀ-CUMBANA is a form of Kissing. When the beloved, in order to test the love of her lover, pretends to have slept and the lover on arrival kisses her it is this form of Kissing. (Rp. III. 46).

NĀYIKĀ-PRAKĀRA means kinds of women. Women have been variously classified. One such classification is based on the depth of their Yoni (Vagina), according to

which women are divided into female Deer (Mṛgī), Mare (Vaḍavā) and She-elephant (Hastinī). As men are also divided into three corresponding classes on the basis of the sizes of their Liṅgam (Penis), the possible kinds of unions between them has been fixed as Nine. Thus there are three equal unions between persons of corresponding dimensions of their genitals, and there are six unequal unions when the dimensions do not correspond. (See Ratāvasthāpana). (Ks. II. 1, 1-3).

The Ratimañjari gives a fourfold classification of Nāyikās, based on their age, viz., (i) Bālā; (ii) Taruṅī, (iii) Prauḍhā, and (iv) Vṛddhā. See all these names at their respective places in the alphabetical order. (Rm. 10; 11).

NIMITTAKA or the nominal congress is the first stage in Auparişṭaka (s.v.) or mouth-congress. When holding the man's penis with his hand and placing it between his lips the Eunuch moves his mouth about, it is called Nominal congress. (Ks. II. 9, 16; Rp .VI. 22-25).

NIMITTAKA-CUMBANA means a Nominal Kissing practiced by young girls (Kanyās). When a girl touches only the mouth of her lover with her won, but does not herself do anything it is called Nimittaka or Nominal Kiss. (Ks. II. 3, 8; Rr. VII. 2; Kcū. II. 3, 9-10; Rp. III. 33-34).

NIMITTA-JÑĀNA is the art of divination of auspicious and inauspicious times. It is one of the Sixtyfour Arts. See Kalā. (Ks. I. 3, 15).

NIRANUBANDHA—See Arthānubandha.

NIRGHĀTA means giving a blow. When the Liṅgam (Penis) is removed to some distance from the Yoni (Vagina) and then forcibly struck it is called 'giving a blow' (Ks. II. 8, 26; Kcū. II. 8, 29).

NIṢKĀSANA-KRAMA means the process of getting rid of a lover when a woman finds that her lover's disposition towards her is changing.

As a first step she should get possession of all his best things before he becomes aware of her intentions, and allow a supposed creditor to take them away forcibly from her in satisfaction of some pretended debt. After this if the lover is rich and has always behaved well towards her, she should ever treat him with respect; but if he is poor and destitute she should get rid of him as if she never had been acquainted with him in any way, before.

The means of getting rid of a lover are as follows :

(1) Describing the habits and vices of the lover as disagreeable and censurable, with a sneer of the lip and a stamp of the foot. (2) Speaking on a subject with which he is not acquainted. (3) Showing no admiration for his learning, and passing a censure upon it. (4) Putting down his pride. (5) Seeking the company of men who are superior to him in learning and wisdom. (6) Showing a disregard for him on all occasions. (7) Censuring men possessed of the same faults as her lover. (8) Expressing dissatisfaction at the ways and means of enjoyment used by him. (9) Not giving him her mouth to kiss. (10) Refusing access to her Jaghana, that is the part of the body between the navel and the thighs. (11) Showing a dislike for the wounds made by his nails and teeth. (12) Not pressing close up against him at the time when he embraces her. (13) Keeping her limbs without movements at the time of congress. (14) Desiring him to enjoy her when he is fatigued. (15) Not responding to his embraces. (16) Laughing at his attachment to her. (17) Turning away from him when he begins to embrace her. (18) Pretending to be sleepy. (19) Going out visiting or into company when she perceives his desire to enjoy her during the daytime. (20) Misconstruing his words. (21) Laughing without any joke; or at the time of any joke made by him, laughing under some other pretence. (22) Looking with side glances at her own attendants, and clapping her hands when he says anything. (23) Interrupting him in the middle of his stories and beginning to tell other stories herself. (24) Reci-

ting his faults and his vices, and declaring them to be incurable. (25) Saying words to her female attendants calculated to cut the heart of her lover to the quick. (26) Taking care not to look at him when he comes to her. (27) Asking from him what cannot be granted. (28) And after all, finally dismissing him. (Ks. VI. 3. 38-41).

NISṚṢṬĀRTHĀ is one of the eight kinds of Dūtīs or Go-betweens, enumerated in the Kāmasūtras.

A female go-between who, having observed the mutual passions of a man and woman, brings them together and arranges it by the power of her own intellect and resourcefulness, is called Nisṛṣṭārthā. This kind of a go-between is chiefly employed when the man and the woman are already acquainted with each other and have conversed together. In such cases the go-between is sent not only by the man (as is done in all other cases) but by the woman also. This name is also given to a go-between who, perceiving that the man and the woman are suited to each other, tries to bring about union between them even though they are not acquainted with each other. (Ks. V. 4, 46-49).

NĪCA-RATĪ means low congress. When the female exceeds the Male in point of size, her union with a man immediately next to her in size is called low union. (See Rati; Sambhoga-śayana). (Ks. II. 1, 3-4).

In low congress the woman should particularly make use of medicines and other artificial aids to cause her desires to be satisfied quickly. (Ks II. 6, 1-6). It is also recommended for woman to contract their Yoni by pressing their thighs in case of such a congress. (Ks. II. 6, 13-14).

There are four specific kinds of postures prescribed for such a congress : (i) Samputaka or Clasping position; (ii) Pīḍitaka or Pressing position; (iii) Veṣṭitaka or twining position; and (iv) Vāḍavaka or Mare's position. (Ks. II. 6, 15 et. seq.; Rr. X. 12 et. seq.; Ns. XIV. 13; Ps. II. 32; IV. 5-6).

The Nāgarasarvasva prescribes certain aphrodisiac formulae for overcoming the handicaps arising out of the smallness of the penis. Certain prescriptions for delaying the male orgasm are also provided. (Ns. XII. 1ff.). See Liṅgasthūlīkaraṇa; Liṅga-ākāra-vṛddhī; Vaśīkaraṇa.

NṚTYA is the art of Dancing. It is one of the Sixtyfour Arts. See Kalā. (Ks. I. 3. 15).

NEPATHYA-PRAYOGA is the art of decorating oneself with the dresses and ornaments of other persons. It is one of the Sixtyfour Arts. See Kalā. (Ks. I. 3, 15).

NAISARGIKA-PRĪTI means affection which is created neither from intimacy nor from personal gain but which is natural to the husband and to the wife, and is compact as if it ties the couple by an iron chain. The filial affection of a mother towards her children is a good example of this kind of love. (Ar. IV. 26).

PA

PAÑCA-KAṢĀYAS are the five herbs, viz. Amaltās (*Cassia Fistula*), Brāhmī (*Herpestic Monniers* or *Monnicra Cuneifolia*), Kanera (*Nerium Odorum*), Mālatī (*Aganosma Dichotoma*), and Śaṅkha-puṣpī (*Evolvulus alsinoides*). Their mixture is used as a decoction for washing wounds. (Ks. VII. 2. 18).

PAÑCASĀYAKA is a work by Jyotirīśa on Indian Erotics. It is divided into five parts corresponding to the five arrows (*Sāyakas*) of Kāmadeva (Cupid of Indian Mythology). The work belongs to the 11th Century A.D.

The work is in elegant short line verses, unlike the long lines of the Rati-rahasya; the exordium is, however, very much like Kokkoka's.

PAṬṬIKĀVETRA-VANA-VIKALPA is the art of making cane, reed or bamboo baskets and other things out of the

same material. It is one of the Sixty-four Arts. See Kalā. (Ks. I. 3, 15).

PAṆYĀDHYAKṢA are the Superintendents of the markets. They have a great deal to do with female villagers at the time of making their purchases in the market. On such occasions they are permitted to enjoy such women. (Ks. V. 5, 10).

PATRAHĀRĪ is one of the eight kinds of Dūtīs or Go-betweens enumerated in the Kāma-Sūtras.

Such a Go-between simply carries messages between a man and a woman who love each other but who cannot frequently meet. For this reason her name literally means the bearer of a letter or a message.

This name is also given to one who is sent by either of the lovers to acquaint one or the other with the time and place of their meeting. (Ks. V. 4, 52-53).

PADMAŚRĪ is the author of Nāgarasarvasva, a famous work on Indian Erotics. In the 38th Chapter the author says that one Vāsudeva, by birth a Brahmin, was the person who made him write this work. The author, perhaps was a Buddhist by religion. He adores Ārya Manjūśrī in the first chapter. The work runs into 38 parts of uneven sizes. In the third chapter he describes beauties and faults of jewels which topic is not found in other works on Erotics. In the fourth chapter he gives recipes for cosmetics, and in the fifth to eleventh *Bhāṣā, aṅga, vastra* and *puṣpa* are described. The author says that a lover, even though being endowed with proficiency in the Sixtyfour arts, is rejected by his lady if he does not understand *Saṅketa*. This subject also, like that of jewels, is not found in other works on Erotics. Other chapters of the work contain the usual topics of Erotics.

It is not easy to find out the exact date of the work but it seems from certain quotations of the work found in the Śāraṅgadhara-paddhati, that it must be a work earlier than

the latter. Therefore we can fix it approximately in the eleventh century.

PADMĀSANA or the Lotus Posture, is a position for congress described by Suvarṇanābha. This is achieved by placing the shanks one upon the other during congress. (Ks. II. 6, 32; Rr. X. 25; If only one leg is crossed it is called Ardha-padmāsana, Ibid. X. 25; Kcū. II. 6, 22).

PADMINĪ or the Lotus woman is the first and the highest class of woman in the four-fold classification of women by the Erotic writers.

Characteristics of Padminī :—She is delicate like a lotus bud, her genital odour is like that of lotus flower, and her whole body divinely fragrant. She has eyes like a sacred gazelle's, a little red in the corners, choicest breasts that put to shame a pair of beautiful quince-fruit and has a little nose like a *til*-flower. She is religious, paying honour to brahmins, the gods and her elders—her body is as attractive as the lotus leaf and yellow like gold, and her vagina like an open lotus. She has the soft, coquettish voice of a King-swan (Haṁsa) and is dainty. She has three creases in her waist and prefers bright clothes. Her neck and her nose are shapely. Such a woman is Padminī, and of the four types she is reckoned the best. (Rr. I. 10-13; Rm. 3; Rp I. 7-10).

The days of the lunar cycle upon which the Padminī desires coition are 2nd, 4th, 5th, 6th, 12th, 10th and 8th. She should be taken in the Padmāsana posture and she is most attractive in the fourth and last quarter of the night. (Rr. I. 20-23; Rm. 4. 8. 9. 28; Ar. I. 10. 11. 12; Rk. 7-8).

Candrakalā :—The clever man should on the first day of the lunar fortnight, embrace a Padminī closely by her neck and apply nailcuts lightly on her cheeks, hips, sides, on the back and on the belly. He should bite her lips and kiss her forehead with affection till he sees her body hair bristles and hears her utter Sītkāra (s.v.) i.e. the inarticulate sound produced by drawing the air between the closed teeth. Then

he will know that she has attained her paroxysm and is fully satisfied.

The lover, should on the second day of lunar fortnight excite Padminī and make her attain her paroxysm thus : he should kiss her lips and apply nailcuts on her cheeks, breasts, lower abdomen and feet till her body hair bristle.

On the fourth day of lunar fortnight the man should bring Padminī under his control by rousing her passion thoroughly after manipulating the Candrakalā thus : he should closely embrace her body, sqeeze her breasts, repeatedly bite her lips, amorously scratch her thighs with nails and should suddenly apply Āchuritaka (s.v.) in the armpit for once only.

On the fifth day of the lunar fortnight, the man should bite the lips, squeeze the breasts, pinch and rub lustily the nipples and pull the hair slowly with right hand and thus make Padminī thoroughly overwhelmed with passion. (Ar. II. 4, 7).

Vaśīkaraṇa (*Subjugatory charm*) *for Padminī* :—Write the Mantra *"Aum̐ Kāmeśvara mohaya svāhā"* on a betel leaf with a flower steeped in honey after invoking the Mantra Devata (i.e. Kāmeśvara) by repeating this Mantra for a hundred times on a Sunday, and then give it to a Padminī woman to eat. She will be subjugated. (Ar. VII. 34-35; Sd. 25-27; Ps. I. 6, 15-18 for Candrakalā; IV. 15-16; Śṛdī. II. 17-21).

PARASTRĪ-GAMANA means enjoyment of other people's wives. However, before such enjoyment one should examine the possibility of their acquisition, their fitness for cohabitation, the danger to oneself in uniting with them, and the future effects of such unions. A man may resort to the wife of another person for the purpose of saving his own life, when he perceives that his love for her proceeds from one degree of intensity to another. These degrees are ten in number and are distinguished by the following symptoms :

(1) Love finding expression through the eyes. (2) Attachment of the mind. (3) Constant reflection. (4) Loss of Sleep. (5) Emaciation of the body. (6) Indifference to the objects of enjoyment. (7) Absence of the feeling of shame. (8) Mental imbalance. (9) Physical debility leading to fainting etc. (10) Death.

Ancient authors say that a man should know the disposition, truthfulness, purity, and will of a young woman as also the intensity or weakness of her passions from the form of her body and from her characteristic marks and signs. But Vātsyāyana is of the opinion that the forms of bodies and the characteristic marks or signs are but erring tests of character and that women should be judged by their conduct, by the outward expression of their thoughts, and by the movements of their bodies Therefore a person desirous of establishing sexual connections with other person's wife, should first study the characteristics of such women. (Ks. V. 1. 1-7).

There are certain causes which may make a woman reject the addresses of a man (See Stri-vyāvartana-kāraṇa) and therefore the man should after knowing such causes, endeavour to remove them from the very beginning. For example, if the woman is bashful because of his being an illustrious man, he should remove it by showing his great love and affection for her. The difficulty of the want of opportunity, or of his inaccessibility, he should remove by showing her some easy way of access. The excessive respect entertained by the woman for him should be removed by making himself very familiar. The difficulties that arise from his being thought a low character he should remove by showing his valour and his wisdom; those that come from neglect by extra attention, and those that arise from fear by giving her proper encouragement.

The authorities on Erotics have also enumerated the kinds of men who generally obtain success with women. (See Siddhapuruṣa). (Ks. V. 1. 1ff; Kcū. I. 5. 8-16).

PARASTRĪ-GAMANA-NIṢEDHA implies that adultery is prohibition. The consequences of adultery are as follows :—

Adultery shortens the period of life, brings affliction to body and mind, makes a man an object of ridicule and censure; causes loss of money, makes a man small in public eye and is sent to perdition after death.

Rāvaṇa, the king of Laṅkā, was destroyed for abducting Sītā, the wife of Lord Rama and daughter of king Janaka; Bali lost his life for abducting Tārā; Kīcaka was killed for coveting sexual connection with the daughter of the king of Pāñcālas. Therefore one should not even foster a desire of having sexual connection with other's wife in his heart.

Circumstances in which sexual connection with another's wife becomes irreproachable :—In this connection the ancient scholars have spoken of the ten stages of love which a man may pass through when he is deeply enamoured of a woman.

Firstly, when he is in a state of desiderium and at a loss to do anything except to see a particular woman. Secondly, when he finds his mind wandering as if he were about to lose his senses. Thirdly, when he is ever losing himself in thought how to woo and win the woman in question. Fourthly, when he passes restless nights without the refreshment of sleep. Fifthly, when his looks become haggard and his own body emaciated. Sixthly, when he feels himself growing shameless and departing from all sense of decency and decorum. Seventhly, when his riches take to themselves wings and fly. Eighthly, when the state of mental intoxication verges upon madness. Ninthly, when fainting fits become frequent. Tenthly, when he finds himself at the door of death. Under these ten conditions one may indulge in adultery just to save his life.

There is an example of such tragic love in ancient mythology. King Purūravā became utterly emaciated by his

morbid sexual longing for Urvaśī. So a man is permitted to have sexual relations with another's wife only when his own love-stricken life is at stake—and not for the gratification of unlawful lust.

When a woman, who has reached the lusty vigour of her youth, does not get her beloved with whom she is deep in love, and is so much obsessed by passion that she has reached the above-mentioned eighth stage, that is, becomes mad with sex desire and is likely to put an end to her life, then under these circumstances the wise man after proper deliberations, should have sexual connection with another's wife who has herself sexually approached him of her own accord for once only, but not for all times, so says sage Vātsyāyana.

There are also certain class of women enumerated as below, with whom it is improper to have sexual connection under any circumstance :

Wife of the king, in whose dominion the man resides as the king is regarded as father of his subjects.

Wife of a friend. A man should not be unfaithful to his friend, because it is one of the greatest sins.

Wife of a kinsman, as a man should have the highest regard for family relationships. (Ar. VIII. 34-39; Kcū. I. 5, 6-7; Ps. VI. 17ff. also Cf. Ks. I. 5, 6-20).

PARĀVARTAKA is a Posture for Congress described by Suvarṇanābha. When a man during Congress, turns round and enjoys the woman without leaving her while she embraces him round the back all the time, it is called this the 'turning position' and is learnt only by practice. (Ks. II. 6, 33; Kcū. II. 6, 22-23).

PARICAYA-KARAṆA means making contacts with women. Women who speak frankly and who openly show their willingness from the outset can be wooed personally—contrary women should be approached through a go-between or Dūtī (*s.v.*).

In the personal approach one should start by getting the woman's friendship without betraying other intentions.

Next, use your glance as a go-between and a love-letter and send it often in her direction. Keep adjusting your hair, tap with your finger nails, rattle your ornaments, press your lips.

When you sit on a companions knee, yawn, rub your limbs, speak stammeringly and keep twitching an eye-brow.

Make remarks, nominally about other matters, which could also refer to her—listen intently to her when she speaks, and express your desire in hints.

Embrace a friend or a child over-affectionately. Pretend to fondle her children on her knee and in doing so contrive to touch her body. Give toys to these same children, and having so made contact with their mother, strike up an acquaintance.

Keep dropping in upon her, so that the people of her house get to know and like you. Tell her equivocal and significant love-stories, to which she will probably listen unsuspectingly.

Once you have quickened her love, give her a clear token in this frequent or even daily intimacy and take an opportunity to put an arm round her.

Set her on a basis of intimacy with your wife. When she has something to buy or sell, assist her to arrange it—throw dust in the eyes of other party, and so establish an obligation between you.

Stage a dispute with her or her folk over some question of history or fact, make a wager on it, then call to ask her the result.

Having won her friendship by these means you watch for her signal to you. When you get it, you can conclude that for a while she has said goodbye to her scruples. (Rr. XIII. 39-50).

On Seduction—final stages : Once she has given you your ..n, you can proceed at once to the touching-embrace and the others in order (Proceed with *Spṛṣṭaka*, s.v.).

When you bathe together, covertly touch her breasts and buttocks. Give out that you are sick—if she comes to inquire how you fare, seize her hand, ask her to smooth your brow and eyelids, and say to her tenderly, but ambiguously : "Comfort my pain, my lovely—remember it is you who cause it. Surely with all your qualities, O slender one, you won't refuse me this ?" Then ask her to undertake some service, such as the pounding of herb for your medicine.

When you give each other betel, flowers and so forth, touch her lightly with your nails; offer her leaves with significant nail and toothprints on them.

Finally, get her in a private spot, and there, little by little, enjoy the pleasures of passionate embraces and the rest, and you will pour to the Teacher of Love-Science repeated libations which your long-nourished desires have stored up.

Women are most inclind to love, and most easily conquered at night and in pitch darkness—approached under these conditions there is hardly a man to whom they can say No. Lastly, for seduction avoid any place inhabited by an old lady who has enjoyed carnal copulation in her time, for where one person has been successfully wooed, it is unlucky to woo a second. (Rr. XIII. 62-69). See also BHĀVA-PARĪKṢĀ.

PARICAYA-KARAṆĀBHIYOGA is the title of a section of Kāma Sūtra of Vātsyāyana dealing with efforts required for gaining acquaintance with women and the efforts ultimately to gain her over. The subject is given treatment in an independent chapter which emphasizes its importance.

Ancient authors are of the opinion that girls are not so easily seduced by employing female messengers as by the efforts of the man himself; but the wives of others are more

easily won over by the aid of female messengers (See Dūtī) than by personal efforts of the man.

Vātsyāyana, however, lays down that whenever it is possible a man should always act himself in these matters and it is only when such is impracticable, or impossible, the female messenger should be employed. As for the saying that 'women who act and talk boldly and freely are to be won by the personal efforts of the man and that women who do not possess these qualities are to be got at by female messengers' it is only a matter of talk.

Now, when a man himself acts in the matter he should proceed on the following lines :—

(i) First of all make acquaintance of the woman he loves. He should arrange to see or meet the woman. Such seeing or meeting is of two kinds, viz. Prāyatnika (s.v.) or with efforts and Svābhāvika (s v.) or naturally. A natural meeting or seeing is that when the man happens to see the girl while she is passing by his house or in such other manner in which no effort on the part of the man is involved.

It is seeing with effort when the man, seeing the girl either at the house of a friend or a caste-fellow, or a minister, or a physician, as well as on the occasion of marriage, ceremonies, sacrifices, festivals, funerals and garden parties.

(ii) Secondly, whenever they do meet, the man should be careful to look at her in such a way as to cause the state of his mind to be known to her : he should pull about his moustache, make a sound with his nails, cause his own ornaments to tinkle, bite his lower lip and make various other signs of that description. When she is looking at him he should speak to his friend about her and other women and should show to her his liberality and his appreciation of enjoyments. When sitting by the side of a female friend he should yawn and twist his body, contract his eyebrows speak very slowly as if he were weary, and listen to her indifferently. A conversation having two meanings should also be

carried on with a child or some other person, apparently having regard to a third person but really having reference to the woman he loves, and in this way his love should be made manifest under the pretext of referring to others rather than to herself. He should make marks that have reference to her, on the earth with his nails, or with a stick, and should embrace and kiss a child in her presence and give it the mixture of betel-nut and betel leaves with his tongue and press its chin with his fingers in a caressing way. All these things should be done at the proper time and in proper places.

(iii) The man should fondle a child that may be sitting on her lap and give it something to play with, and also take the same back again. Conversation with respect to the child may also be held with her and in this manner he should gradually become well-acquainted with her and should also make himself agreeable to her relations. Afterwards the acquaintance should be made a pretext for visiting her house frequently. On such occasions he should converse on the subject of love in her absence but within her hearing. As his intimacy with her increases he should place in her charge some kind of deposit or trust and take away from it a small portion at a time; or he may give her some fragrant substance, or betelnuts, to be kept for him by her. Afterwards, he should endeavour to make her well-acquainted with his own wife, and get them to carry on confidential conversations and to sit together in lonely places. In order to see her frequently he should arrange that the same goldsmith, the same jeweller, the same basket maker, the same dyer, and the same washerman be employed by two families. Then he should pay her long visits openly under the pretext of being engaged with her own business and one business should lead to another, so as to keep up the intercourse between them. Whenever she wants anything or is in need of money, or wishes to acquire skill in one of the arts; he should cause her to understand that he is willing and able to do anything that

she wants, to give her money or teach her one of the arts, all these things being quite within his ability and power. In the same way he should hold discussions with her in company with other people and they should talk of the doings and sayings of other persons, and examine different things like jewellery, precious stones and so forth. On such occasions he should show her certain things with the values of which she may be unacquainted and if she begins to dispute with him about the things or their value he should not contradict her, but point out that he agrees with her in everyway. (Ks. I. 2, 1-18; Kcū. V. 2. 1-40).

1. PARICĀRIKĀS are female attendants who are often used for Auparişţaka (s.v.) or Mouth congress. (Ks. II. 9. 25).

2. PARICĀRIKĀ is also one of the sub-types of a Courtesan (See Veşyā). (Ks. VI. 6. 50).

PARIMITĀRTHĀ is one of the eight kinds of Dūtīs (s.v.) or Go-betweens enumerated in the Kāma Sūtra.

A Go-between who, perceiving that some part of the affair is already done, or that the advances on the part of the man are already made, completes the rest of the business, is designated by this name meaning one performing only a limited part of the business. (Ks. V. 4. 50-51).

PARIMRŞŢAKA or rubbing is the sixth stage of Auparişţaka (s.v.) or mouth congress. When after Kissing it the Eunuch touches the Liṅgam with his tongue everywhere, and passes his tongue over the end of it, it is called rubbing. (Ks. II. 9. 21; Kcū. II. 9. 17-18).

PARIVARTANAKA is the turn away position of congress in which, after achieving the Samudga (s.v.) posture in the lateral position, either partner turns away from the other. It is a trick which requires considerable practice. (Rr. X. 30).

PĀNCĀLĀNUYĀNA is a kind of play, the details of which are not very clear. (Ks. I. 4. 28).

PĀṬALIPUTRA is the name of the capital of Magadha Kingdom of ancient India. The women of this place talked rudely, liked peasants, were shameless and found occasion for all the sixtyfour arts of love making. However, they were more secretive about it. (Rr. V. 16).

Kalyāṇamalla says that women of this place were lovely with smiling faces, very much skilled in reproach of love, devoid of shame, fickle, proficient in the arts of love, deeply affectionate and always delighting in various dresses. (Ar. V. 7).

PĀDĀṄGULI-CUMBANA is a form of Kissing in which the lover touches the body of the beloved with his feet and then poses like kissing. (Kcū. II. 3, 33).

PĀNAKA-RASA-RĀGĀSAVA YOJANA is the art of preparing various kinds of drinks. It is one of the sixtyfour arts. (See Kalā). (Ks. I. 3. 15).

PĀRADĀRIKAM means connection with women other than one's own wife.

This practice has been considered an enemy of life and of reputation, and the ally of Godlessness. Therefore, it should be undertaken only under the compulsion of the ten stages of love (See Daśāvasthā) and simply upon impulse.

When a man finds himself launched on this course, he is obliged to follow some other woman to preserve his life. One can, after all, find new wives, goods and land, beget new sons, and rebuild one's happy estate, but life is irreplaceable and health once lost cannot be renewed. (Rr. XIII. 1-4).

Some other circumstances in which it may be necessary to seek other women :—(i) Her husband is my enemy's friend. She may contrive a split between them; or (ii) If she falls in love with me she may be able to influence my enemy who now plans to kill me; or (iii) If I go to her I shall be out of

danger; (iv) She is now a condition of my existence, miserable man that I am; or (v) She knows all my faults and still loves me—but if I drop her she may ruin me, for she may go round railing at me and saying 'this is the sort of man he is, this lover of mine'; or (vi) If I have intercourse with her I shall be doing a friendly service to her.

A man should not pursue a woman so from simple desire, but only for solid reasons of the above kind, unless he feels himself about to go out of his mind with love, and cannot trouble further to ask for sound reasons.

Before embarking on an affair with a stranger-woman, one ought seriously to weigh the possible loss of position, income and existing love-arrangements. It is very hard to stop the march of love once it is in motion. Love for an object which can only be enjoyed at great expense, which will be hard to get rid of, and which is forbidden in any case, is bound by its nature to progress uncontrolled to some mischief or other. (Rr. XIII. 9-14; Bk. V. 1-19; Rk. 33-37).

PĀRŚVADEŚA is a country. The women of this place had coarse body. They were talkative, of unstable nature and loved cold weather. (Ps. II. 19).

PĀRŚVA SAMPUṬA is a position of congress wherein both the lovers lie on their sides facing each other. (See Saṃpuṭaka). (Ks. II. 6. 17; Cf. Ps. VII. 18).

PĀRŚVATODAṢṬA or biting the sides is the second of the kinds of Auparisṭaka or mouth congress. When covering the end of the Liṅgam with his fingers collected together like the bud of a plant or flower the Eunuch presses the sides of it with his lips, also using his teeth, it is called biting the sides. (Ks. II. 9, 17; Kcū. II. 9. 13-14; Rp. VI. 27).

PITTAJA-PURUṢA means a man of bilious temperament.

Characteristics :—A man of Pittaja temperament perspires copiously emiting a bad odour. His limbs are yellowish in

colour and are loosely shaped. His finger-nails, eyes, palate, tongue, lips, palms and soles are copper coloured. He looks ugly with wrinkles, untimely grey hairs and baldness. He eats much, is averse to warmth and irascible in temper. He is a man of medium strength and his longevity is medium.

He is intelligent, possesses a good retentive memory and loves to monopolise the conversation by interrupting any speaker that may be present. He is spirited and versatile in battle or debate. He dreams of bright things such as gold, Palāśa (*Butea Frondosa*), and Karṇikara (*Petrospermum acerifalium* or *Perytapetes acerifolia*) flowers, fire, lightning and meteors, etc.

He is never overpowered with fear nor bends before a powerful antagonist. He protects the suppliant and is often afflicted with diseases of mouth and gets fatigued by long walk.

The traits of his character resemble those of a serpent, an owl, a Gandharva, Yakṣa, cat, monkey, tiger, bear and a mongose. (Su. III. 4. 68-71).

PITTAJA-STRĪ is the woman of Bilious temperament.

Characteristics :—She has hot limbs, and prominent joints. Her body is cool as new butter and she is also proud. In passion and speed of orgasm she is medium, hot, and most ready for coition in the rainy season.

According to Guṇapatākā (a medical treatise now apparently lost) such a woman is by nature pleasure-loving and is intermediate in characters between the other two types (See Śleṣmika, and Vātaja Strīs also). She is light-skinned, with hard breasts and rosy nails and eyes—her sweat is strong-smelling and she is alternately angry and devoted. She loves cool and hates hot weather; she is not herself, has a soft vagina, is wily, competent and always most tender in intercourse. (Rr. IV. 5-10).

Her hips are plump. She is clever and is well versed in the arts of congress, but cannot endure it for a long time. (Ar. IV. 7-8; Rp. II. 56-61).

PIŚĀCA is a class of demons or demigods. The Jainas enumerate eight classes of demigods, viz. Piśācas, Bhūtas, Yakṣas, Rākṣasas, Kinnaras, Mahoragas and Gandharvas.

The Piśācas are, according to Hindu mythology, residents of the under-world and are extremely unclean beings. According to some the filthy, wicked and unclean persons become Piśācas after death till they are absolved from their sins.

PIŚĀCASATVĀ-STRĪ is the Devil-type woman. She is puffed up with pride, eats far too much, has a body which is hot to the touch, and loves red meat and strong drinks. (Rr. IV. 17).

She has a short and dark body, a distorted face and unclean habits. She eats forbidden foods and in profusion; is bad charactered and very wicked and cheerful. (Ar. IV. 15; Rk. 58).

PĪṬHAMARDA is a man without wealth, alone in the world, whose only property consists of his Mallikā (a seat in the form of letter T), a soap and a red cloth, who comes from a good country and who is skilled in all the arts. He ekes out a living by practicing them for the benefit of citizens and courtesans. He along with Viṭa and Vidūṣakas are employed in matters of quarrels and reconciliations between citizens and courtesans. (Ks. I. 4, 31-34; Kcū. I. 4. 49-50; Ps. I. 5).

PĪḌITA is a kind of Kissing. While the wife squeezes the lower lip of her husband between her two fingers and rubs it with the tip of her own lips or between her upper lip and the tongue, then this is called the Pīḍita Kiss. (Ar. IX. 18; Śṛdī. II. 54-61).

1. PĪḌITAKA is one of the four kinds of Embraces (Āliṅgana). When two lovers are walking slowly together

either in the dark or in a place of public resort, and one of them presses the other's body forcibly against a wall or pillar, it is called Pīḍitaka or a "pressing embrace". It is peculiar to those who know the intentions of each other, but as yet, have not indulged in an intercourse. (Ks. II. 2. 13; Rr. VI. 3; Ar. IX. 18; Kcū. II. 2. 12).

2. PĪḌITAKA means pressing. When the Yoni is pressed by the Liṅgam, for a long time, it is called pressing. (Ks. II. 8, 25).

3. PĪḌITAKA means the pressing position of congress. When, after congress has begun in the clasping position, the woman presses her lover with her thighs, it is called the pressing position. (Ks. II. 1. 6. 19). This is the form described by Bābhravya.

Suvarṇanābha describes it slightly differently. When the legs are contracted and thus held by the lover before his bosom, it is according to him, called the pressing position. He also describes a half-pressed position which is achieved when a woman stretches out one of her legs while the other leg is held in the above position. The position of the legs is alternated during the process of congress. (Ks. II. 6. 26-27).

The same author describes a yet another form of this position in which the thighs are raised and placed one upon the other. (Ks. II. 6. 31; Rr. X. 28; Kcū. II. 6. 14; 8. 28; Rp. III. 26-27).

PUṬĀPUṬA-YOGA is a recipe of the Tantras which makes one invisible. It is as follows :

The heart of an ichneumon, the fruit of the long gourd, and the eyes of a serpent should all be burned without letting out the smoke; the ashes should then be ground and mixed in equal quantities with water. By putting this mixture upon the eyes, a man can go about unseen. Even he will cast no shadow. (Ks. V. 6. 25).

PUṆḌRA-DEŚA was the name of a country in the west and south west of Bengal.

Women of this place did not know the tricks of nail-bite, etc.; were satisfied only by a vigorous congress; were by nature very wicked, and Caṇḍa-vega (See Vega). (Ar. V. 17).

PUNARBHŪ-VṚTTA implies the duties and conduct of a virgin widow remarried.

A widow in poor circumstances or of a weak nature, who allies herself again to a man, is called a widow remarried.

The followers of Bābhravya say that a virgin widow should not marry a person whom she may be obliged to leave because of his bad character or his being destitute of excellent qualities of a man, or of his being obliged to have recourse to another person.

Gonardīya is of the opinion that as the cause of a widow's marrying again is her desire for happiness and as happiness is secured by the possession of excellent qualities in her husband, joined to a love of enjoyment, it is therefore better to secure a person endowed with such qualities in the first instance.

Vātsyāyana, however, thinks that a widow may marry any person she likes and whom she thinks will suit her.

At the time of her marriage the widow should obtain from her husband the money to pay the cost of drinking parties, and picnics with her relations, and of giving them and her friends kindly gifts and presents; or she may do these things at her own cost if she likes. In the same way she may wear either her husband's ornaments or her own. As to the presents of affection mutually exchanged between the husband and herself, there is no fixed rule about them. If she leaves her husband after marriage of her own accord, she should restore to him whatever he may have given to her, with the exception of the mutual presents. If, however, she is driven

out of the house by her husband she should not return anything to him.

After her marriage she should live in the house of her husband like one of the chief members of the family, but should treat the other ladies of the family with kindness, the servants with generosity and all the friends of the house with familiarity and good temper. She should show that she is better acquainted with the sixtyfour arts than other ladies of the house, and in any quarrels with her husband she should not rebuke him severely, but in private do everything that he wishes, and make use of the sixtyfour ways of enjoyment. She should be obliging to other wives of her husband; and to their children she should give presents, behave as their mistress, and make ornaments and playthings for their use. In the friends and servants of her husband she should confide more than in his other wives, and finally she should have a liking for drinking parties, going to picnics, attending fairs and festivities and for carrying out all kinds of games and amusements. (Ks. IV. 2, 31-44).

PURUṢA-PRAKĀRA means kinds of men. The earliest exponent of Indian Erotics whose work is still available to us, is Vātsyāyana. He has given a three-fold classification of men, basing the categories on the size and formation of the genitels. The names of his categories are Śaśa, Vṛṣa, and Aśva (s.v.). The later authorities, however, adopting these three, have added one more category, viz., Mṛga, and today usually the fourfold classification, viz., Śaśa, Mṛga, Vṛṣa, and Aśva, is universally accepted. (Ks. II. 1, 1; Rm. 3; Sd. 15ff.; Rk. 21ff.). See also NĀYAKA-NĀYIKĀ-BHEDA.

PURUṢA-VARAṆA means selection by a girl or a woman, of a desirable man as her husband.

When a girl, possessed of good qualities and well-bred, though born of a humble family or destitute of wealth, and not therefore desired by her equals, or an orphan girl, or one deprived of her parents, but observing the rules of her family

and caste, wishes to bring about her own marriage when she comes of age, such a girl should endeavour to gain over a strong and good looking young man or a person whom she thinks would marry her on account of the weakness of his mind, and even without the consent of his parents. She should do this by such means as would endear her to the said person, as well as by frequently seeing and meeting him. Her mother also should constantly cause them to meet by means of her female friends and the daughter of her nurse. The girl herself should try to get alone with her beloved in some quiet place, and at odd times should give him flowers, betel-nuts, betel leaves, and perfumes. She should also show her skill in the practice of Arts, in shampooing, in scratching and in pressing with the nails. She should talk to him on the subjects he likes best, and discuss with him the ways and means of gaining and winning over the affections of a girl.

But old authors say that although the girl loves the man ever so much, she should not offer herself, or make the first overtures, for a girl who does this loses her dignity and is liable to be scorned and rejected. But when the man shows his wish to enjoy her, she should be favourable to him, and should show no change in her demeanor when he embraces her, and should receive all the manifestations of his love as if she were ignorant of the state of his mind. But when he tries to kiss her she should oppose him; when he begs to be allowed to have sexual intercourse with her she should let him touch her private parts only and with considerable difficulty; and though importuned by him, she should not yield herself up to him as if of her own accord, but should resist his attempts to have her. Moreover, it is only when she is certain that she is being truly loved, that her lover is indeed devoted to her, and will not change his mind, that she should then give herself up to him, and persuade him to marry her quickly.

After losing her virginity she should tell her confidential friends about it.

A girl who is much sought after should marry the man she likes, and whom she thinks would be obedient to her and capable of giving her pleasure. But when from the desire of wealth a girl is married by her parents to a rich man without taking into consideration the character or looks of the bridegroom, or when given to a man who has several wives, she never becomes attached to the man even though he be endowed with good qualities, obedient to her will, active, strong, healthy, and anxious to please her in every way. A husband who is obedient but yet master of himself, though he be poor and not good-looking, is better than one who is common to many wives, even though he be handsome and attractive. The wives of rich men, where there are many wives, are not generally attached to their husbands, are not confidential with them, and even though they possess all the external enjoyments of life, still have recourse to other men. A man who is of a low mind, who has fallen from his social position, and who is much given to travelling does not deserve to be married; neither does one who has many wives and children, or one who is devoted to sport and gambling, or who comes to his wife only when he likes. Of all the lovers of a girl he only is her true husband who possesses the qualities that are liked by her, and such a husband enjoys real superiority over her only because he is the husband of love. (Ks. III. 4, 1-55).

PURUṢA-ŚĪLA means the characteristics of men which put them in an advantageous or disadvantageous position in winning the favour of women.

The authorities on Erotics hold that a woman may love without regard to right or wrong and does not try to gain over a man simply for the attainment of some particular purpose. Moreover, when a man first makes up to her she naturally shrinks from him, even though she may be willing

to unite herself with him. But when the attempts are repeated or renewed to gain her she at last consents.

But, on the other hand, with a man, even though he may have begun to love, he conquers his feelings from a regard for morality and wisdom, and although his thoughts are often on the woman, he does not yield, even though an attempt be made to gain him over. He sometimes makes an attempt or effort to win the object of his affections, and having failed, he leaves her alone for future. In the same way, once a woman is gained, he often becomes indifferent about her. As for the saying that a man does not care for what is easily gained, and desires only a thing which cannot be obtained without difficulty, it is only a matter of talk. (Ks. V. 1, 13-17).

PURUṢA-SĀMUDRIKA-LAKṢANA are the astrophysiognomical characteristics of a man assessed from the lines of his palm and other physical symptoms.

If an unbroken line on the palm runs from the base of the mount under the little finger to that of the fore-finger, it indicates that man will live for a hundred years.

If that line runs up to the base of the middle finger it shows that he will enjoy four score years of life.

If that line runs upto the base of the ring-finger then it indicates three score-years of life.

If the palm of a man is marked with too many lines it portends trouble and in case of too scanty lines it indicates poverty.

If there be a barley-like sign on the inner side of the upper thumb-joint, he will live on the product of his own lands and will enjoy a happy life.

The man who has got pinkish eyes, never loses beauty; whose complexion is of golden colour never loses wealth; whose hands are long never loses prosperity; and whose body is proportionately covered with flesh never loses happiness.

The possessor of a spacious chest becomes wealthy. A man with big head becomes a king. A man with a wide waist is happy with many wives and children and he, whose feet are long remains always happy.

The man whose hands are not hard enough for manual labour and feet are soft not befitting long walk, enjoys happiness.

A man with too long a Liṅga (penis) becomes poor; whose Liṅga is too thick is unhappy; the possessor of a thin Liṅga becomes fortunate; and he who has a short one becomes a king. (Ar. VIII. 10-21).

PURUṢASTU-BAHŪN-DĀRĀN indicates a man who is husband of many wives. Such a man should act fairly toward all his wives. He should neither disregard nor pass over their faults, and should not reveal to one wife the love, passion, bodily blemishes and confidential reproaches of the other. No opportunity should be given to any one of them of speaking to him about their rivals, and if one of them should begin to speak ill of another, he should chide her and tell her that she has exactly the same blemishes in her character as well. One of them he should please by secret confidence, another by secret respect, and another by secret flattery, and he should please them all by goings to gardens, by amusements, by presents, by honouring their relations and telling them secrets, and lastly, by loving unions. A young woman who is of a good temperament and who conducts herself according to the precepts of the Dharmaśāstras wins her husband's attachment, and obtains a superiority over her rivals. (Ks. IV. 2, 67-72).

1. PURUṢĀYITA literally means lying down of a man like a woman. When a woman in congress acts like the man, that is rides over the man lying on his back, and performs the same kind of acts as the man ought to have done, it is called Puruṣāyita or Viparīta-rati.

When a woman sees that her lover is fatigued by constant

congress, without having his desire satisfied, she should, with permission lay him down upon his back and give him assistance by acting his part. She may also do this to satisfy the curiosity of her lover or her own desire, or novelty.

There are two ways of doing this : the first is when during congress she turns round and gets on top of her lover in such a manner as not to interrupt the congress or the pleasure of it; and the other is when she acts the man's part from the beginning. At such a time, with flowers in her hairs hanging loose and her smiles broken by hard breathings, she should press upon her lover's bosom with her own breasts; and lowering her head frequently, she should do in return the same actions which he used to do before—returning his blows and chaffing him. She should say : "I was laid down by you and fatigued with a hard congress, I shall now, therefore, lay you down in return." She should then again manifest her own bashfulness, her fatigue, and her desire of stopping the congress. In this way, she should do the work of a man. (Ks. II. 8, 1-7). See also Viparīta-rati.

Though a woman is reserved and keeps her feelings concealed, yet when she gets on top a man she then shows all her love and desire. A man should gather from the actions of the woman of what disposition she is and in what way she likes to be enjoyed. A woman during her monthly courses, a woman who has been lately confined, and a fat woman should not be made to act the part of a man. (Ks. II. 8, 39-41; Kcū. II. 8, 1-42; Bk. II. 39-41).

2. PURUṢĀYITA is the Inverse (*Viparīta*) position of sexual intercourse.

When the whim takes a woman, or when her lover is tired the woman can carry out intercourse after the male fashion. She will act the man's part either from the start of the intercourse or by turning him over after penetration has taken place.

If when astride him she bends her legs and makes a rotary movement it is Bhrāmara (the wheel); if she moves from side

to side it is Preṅkholita (the swing), made up from *Preṅkha* and *Ulita*. She strikes him and cries 'sīt'; she laughs and says boldly, 'now you coward, I have got you down and it is I who will make you die. Hide yourself, haven't I shamed your pride?' So striking him continually, her bracelets jingling, her hair falling on his lips, and her thighs shuttling back and forth in an ecstasy, she will cease only with her climax. When the man sees that she is tiring, he will turn over and finish in the Saṁpuṭa (s.v.) position. If she is still not satisfied he should perform Aṅguli-rata (See Hasta-śākhā-vimardana). A woman who has just finished a menstrual period, or who has lately borne her first child, should not use the Viparīta (Puruṣāyita) position, and it is said that a pregnant woman, a Hariṇī (Mṛgī, s.v.) and one who is fat or very slim, or a young girl should avoid it (Rr. X. 47-51; Rm. 18; Kcū. II. 8, 1-42; Cf. also Pau. 18ff.).

3. PURUṢĀYITA Bandha is the reverse of what men usually practice. In this case the man lies upon his back, draws his wife upon him and enjoys her. It is specially useful when he, being exhausted, is no longer capable of muscular exertion and when she is ungratified, being still full of the water of love. The wife must, therefore, place her husband supine upon the bed, mount upon his person, and satisfy her desires. Of this form of congress there are three sub-varieties, described as follows :

(i) Viparīta-bandha or the contrary position. This is achieved when the wife lies straight upon the outstretched person of her husband, her breasts being applied to his bosom, presses his waist with her hands, and moving her hips sharply in various directions enjoys him.

(ii) Bhramara-bandha is the large bee-like posture. In this, the wife, having placed her husband at full length upon the bed sits at squat upon his thighs, closes her legs firmly after she has effected insertion and moving her waist in a circular form, churning, as it were, enjoys her husband, and thoroughly satisfies herself.

(iii) Utthita-bandha is a position in which the wife, whose passion has not been gratified by previous copulations, should make her husband lie upon his back and sitting cross-legged upon his thighs, should seize his Liṅga, effect insertion, and move her waist up and down, advancing and retiring; she will derive great comfort from this process,

Whilst thus reversing the natural order in all these forms of Puruṣāyita, the wife will draw in her breath after the fashion called Sītkāra (s.v.); she will smile gently, and she will show a kind of half shame, making her face so attractive that it cannot well be described. After which she will say to her husband, "O my dear ! O thou rogue, the day thou hast come under my control, and hast become subjected to me, have been totally defeated in the battle of love" : Her husband manipulates her hair according to art (See Keśagrahaṇa), embraces her and kisses her lower lip; whereupon all her members will relax, she will close her eyes and fall into a swoon of joy.

Moreover, at all times of enjoying Puruṣāyita the wife will remember that without an especial exertion of will on her part the husband's pleasure will not be perfect. To this end she must ever strive to close and constrict the Yoni until it holds the Liṅga, as with a finger, opening and shutting at her pleasure, and finally, acting as the hand of the milkmain who milk the cow. This can be learned by long practice, and especially by throwing the will into the part to be affected, even as men endevour to sharpen their hearing and their sense of touch. And she will be pleased to hear that the art once learned is never lost. Her husband will then value her above all women, nor would he exchange her for the most beautiful queen in the three worlds. So lovely and pleasant to man is she who constricts.

Let it now be observed that there are sundry kinds and conditions of women whom the wise peremptorily exclude from Puruṣāyita, and the principal exception will here be mentioned : First, the Kariṇī (i.e. Hastinī, s.v.) woman. Second,

the Hariṇī. Third, she who is pregnant. Fourth, one who has not long felt the lying in chamber. Fifth, a woman of thin and lean body, because the exertion will be too great for her strength. Sixth, a woman suffering from fever or other weakening complaint. Seventh, a virgin; and Eighth, a girl not yet arrived at puberty. (Ar. X. 31-38; Kcū. II. 8, 1-42; Ps. VII. 18ff.; Rk. 275-280).

PURUṢOPASṚPTA implies the work of a man during congress. Whatever is done by a man for giving pleasure to a woman is called the work of a man, and is as follows :

While the woman is lying in his bed and is, as it were, abstracted by his conversation, he should loosen the knot of her undergarments and when she begins to dispute with him he should overwhelm her with kisses, then when the Liṅga (penis) is erect he whould touch her with his hands in various places, and gently manipulate various parts of her body. If the woman is bashful, and if it is the first time that they have come together, the man should place his hands between her thighs, which would probably be kept close together; and if she is a very young girl, he should first get his hands upon her breasts, which she would probably cover with her own hands, and under her armpits and on her neck. If, however, she is a seasoned woman, he should do whatever is agreeable either to him or to her, and whatever is fitting for the occasion. After this, he should take hold of her hair and hold her chin in his fingers for the purpose of kissing her. On this if she is a young girl, she will become bashful and close her eyes. In any event he should gather from the actions of the woman what things would be pleasing to her during congress. Here Suvarṇanābha says that while a man is doing to the woman what he likes best during congress, he should always make a point of pressing those parts of her body on which she turns her eyes.

The signs of the enjoyment and satisfaction of the woman are as follows : her body relaxes, she closes her eyes, she puts aside all bashfulness and shows increased willingness to unite

the two organs as closely together as possible. On the other hand, the signs of her want of enjoyment and of failing to be satisfied are as follows : she shakes her hands, she does not let the man get up, feels dejected, bites the man, kicks him, and continues to go on moving after the man has finished. In such cases the man should rub the vagina of the woman with his hand and fingers (as the elephant rubs anything with his trunk) before engaging in congress until it is fully lubricated with fluid; after that is done, he should proceed to put his Liṅga into her Yoni. (Ks. II. 8, 7-19).

PUṢPAPURA or Rajamahal is one of the ancient names of Patna (?). The women of this place were charming, proficient in the lessons of love, bashful, addicted to their husbands only, but possessed a furious sexual impulse. (Ar. V. 15).

PUṢPAŚAKAṬIKĀ is the art of making chariots and other vehicles with flowers. It is one of the sixtyfour Arts. See Kalā. (Ks. I. 3, 15).

PUṢPĀDHIKYA-NIVĀRAṆA means remedies for abating immoderate appearance of Menses.

First remedy :—The woman who takes equal parts of Pathya or Harītakī (*Terminalia Chebula*), antimony, and Āmalakī levigated with water for a week, becomes normal and the immoderate flow of her Menses ceases.

Second remedy :—Let a woman, who is suffering from immoderate flow of Menses take for a week equal parts of the leaves of Kapittha (*Feronia Elephantum, Anisiphalins Rumphii*) tree and of Vaṁśa or bamboo (*Bambusa arundinacea*) levigated with honey, she will get the normal condition of her Menstrual cycle. (Ar. VI. 54-55).

PUṢPĀSTARAṆA means decorating the room or the house with flowers. It is one of the sixtyfour arts. (See Kalā). (Ks. I. 3, 15).

Flower garlands are also used to communicate the feelings of lovers. These feelings are indicated by the colour of thread used for piercing the flowers. (Ns. X. 1).

PUSTAKA-VĀCANA is the art of reading books. It is one of the sixtyfour arts. See Kalā. (Ks. I. 3, 15).

PAIŚĀCA-VIVĀHA is one of the inferior, rather condemned forms of marriage. When on the occasion of festivals, the lover makes the nurse of his beloved to give her some intoxicating substance and then cause her to be brought to some secure place under the pretense of some business, and there having enjoyed her before she recovers from her intoxication, and subsequently marries her, then it is called Paiśāca form of marriage. (Ks. III. 5, 26; Kcū. III. 5, 21-23).

POṬĀRATA is congress like that of Eunuchs. Congress between a man and a female water carrier, or a female servant of a caste lower than his own, lasting only until the desire is satisfied. is called 'congress like that of Eunuchs'. Here external touches, kisses and manipulations are not to be employed. (Ks. II. 10, 22-23; Kcū. II. 10, 30; Rp. VI. 10).

PRAKĀŚA-VINAṢṬA is one of the sub-types of courtesans. See Veśyā. (Ks. VI. 6, 50).

PRAKṚTI means temperament and it has been a basis for the classification of both men and women.

PRAKṢURI has been mentioned by Kalyāṇamalla as an early writer of Kāmaśāstra. (Ar. III. 1; IV. 35).

PRATIBODHA is a form of Kissing. When the husband returns home after an absence of some time, finds his wife sleeping alone in a secluded place and gives her a sweet Kiss which awakens her, it is called Prātibodhika. (Ar. IX. 20).

PRATIMĀLĀ is a game in which one party recites a verse and the opposite party recites another which begins

with the same letter as that on which the last verse ended. It is one of the sixtyfour Arts. See Kalā. (Ks. I. 3, 15).

PRATHAMA-SAMGATĀ means a woman with whom congress is done for the first time. When a man touches with his hand various parts of her body she becomes bashful. In such cases the man should place his hands between her thighs, which she would probably keep close together; and if she is very young girl, he should first get his hands upon her breasts, which she would probably cover with her own hands, and under her armpits and on her, neck. After all these preliminaries he should take hold of her hair and hold her chin in his fingers for the purpose of Kissing her. On this, if she is a young girl, she will become bashful and close her eyes. Here Suvarṇanābha says that while a man is doing to the woman what he likes best during congress he should always make a point of pressing those parts of her body on which she turns her eyes. (Ks. II. 8, 10-14).

PRAVĀLAMAṆI or the coral and the jewel is one of the eight kinds of Biting. The biting which is done by bringing together the teeth and the lips is so called. The lips here, are the coral and teeth the jewels. This is made on the cheeks. (Ks. II. 5, 4. 8. 10; Rr. IX. 2; Kcū. II. 5, 8-10; Rp. III. 70).

PRAVĀSA-CARYĀ is the daily routine of a wife whose husband has gone away to some other city or country. See Ekacāriṇī-vṛtta. (Ks. IV. 1, 43ff.).

PRASṚTAKA is one of the four kinds of Prahaṇana (s.v.). (Ks. II. 7, 3; Kcū. II. 7, 13-14; Rp. VI. 56).

PRAHAṆANA means striking the woman during or before congress. The sexual intercourse can be compared to a quarrel, on account of the contrarieties of love and its tendency to dispute. The place of striking with passion is the body and on the body, too, special places are the shoulders, head, space between the breasts, back, middle part of

the body (*Jaghana*) and the sides. Mode of striking is of four kinds : (i) *Apahastaka* or striking with the back of the hand; (ii) *Prasṛtaka* or striking with the fingers a little contracted; (iii) *Mvṣṭi* or striking with the fist, and (iv) *Samatala* or striking with the open palm of the hand. On account of its causing pain, striking gives rise to the hissing sound which is of various kinds, and to the eight kinds of crying. See Sītkāra (s.v.). (Ks. II. 7, 1-8).

Blows with the fist should be struck on the back of the woman while she is sitting on the lap of the man, and she should give blows in return, abusing the man as if she were angry and making the cooing or the weeping sounds. While the woman is engaged in congress, the space between the breasts should be struck with the back of the hand, slowly at first and then proportionately to the increasing excitement, until the end.

The wedge on the bosom, the scissors on the head, the piercing instrument on the cheeks, and the pincers on the breasts and sides may also be taken into consideration with the other four modes of striking and thus give eight ways altogether. But these four ways of striking with instruments are peculiar to the people of the southern countries, and marks caused by them are seen on the breasts of their women. They are local peculiarities, but Vātsyāyana is of the opinion that the practice of them is painful, barbarous and base, and quite unworthy of imitation.

In the same way, anything that is a local peculiarity should not always be adopted elsewhere and even in the place where the practice is prevalent, excess of it should always be avoided. Instances of the dangerous use of them may be given as follows : The King of the Pāñcālas killed the courtesan Mādhavasenā by means of the wedge during congress. King Satakarṇī Satavāhana of Kuntala, deprived his great Queen Malayavatī of her life by a pair of scissors, and Naradeva, whose hand was deformed, blinded a dancing girl by directing a piercing instrument in a wrong way.

About such things there cannot be either enumeration nor any definite rule fixed for them. Congress having once commenced, passion alone gives birth to all the acts of the parties. Such passionate actions and amorous gesticulations or movements which arise on the spur of the moment, and during sexual intercourse cannot be defined, and are as irregular as dreams. Just as a horse having once attained the fifth degree of motion goes on with blind speed regardless of pits, ditches or posts on his way, so a loving pair become blind with passion in the heat of congress and go on with great impetuosity, paying not the least regard to excess. For this reason one who is well-acquainted with the science of love, and knowing his own strength as also the tenderness, impetuosity and strength of the young woman, should act accordingly. The various modes of enjoyments are not for all times or for all persons. They should be used only at proper time and in the proper countries and places. (Ks. II. 7, 1-35; Cf. also Ns. Chapters XXXIII. to XXXIV; Kcū. II. 7, 1-34; Sd. 80-81; Bk. II. 31-38).

In another work ten kinds of strikes are enumerated thus : *Apahastaka* (s.v.); *Prasṛtaka* (s.v.); *Muṣṭi* (s.v.); *Samatala* (s.v.); *Kartarī* (s.v.) and its various variations, such as *Bhadra-kartarī*, *Yama-kartarī*, and *Sabdapūrvakartarī*; *Viddha* (s.v.); and *Saṁdaṁśikā* (s.v.). (Rp. VI. 54-58).

PRAHELIKĀ is the art of solving puzzles. It is one of the sixty-four arts. See Kalā. (Ks. I. 3, 15).

PRĀCYA-DEŚA is the name of a country of ancient India. Here the women of the royal harem concealed one young man in the harem for every batch of nine or ten of the women. (Ks. V. 6, 38).

PRĀTIBODHIKA-CUMBANA is a kind of kissing meant to awaken the beloved. When a lover coming home late at night kisses his beloved who is asleep on her bed, in order to show her his desire, it is called a 'kiss that awakens' (Prātibodhika-cumbana). On such an occasion the woman

may pretend to be asleep at the time of her lover's arrival, so that she may know his intention and obtain respect for him. Ks. II. 3, 26-27; Rr. VII. 8; Kcū. II. 3, 28-29).

PRĀYATNIKA-DARŚAN means seeing the girl through deliberate efforts, that is when a man sees his girl at the house of a friend, or a caste-fellow, or a minister, or a physcian, as well as on the occasion of marriage, ceremonies, sacrifices, festivals, funerals and garden parties. (Ks. V. 2, 4-6).

1. PRĪTI means pleasure experienced mentally and is a synonym of RATI. See RATI (Ks. II. 1, 32).

2. PRĪTI means Love. According to the authorities on Indian Erotics, Prīti or Love is of four kinds :

(i) Love acquired by continual habit and practice (*Abhyāsika*) (s.v.).

(ii) Love resulting from thinking (*Abhimānikī*) (s.v.).

(iii) Love resulting from imagination and belief (*Sampratyayātmaka*) (s.v.).

(iv) Love resulting from perception of external objects (*Viṣayātmaka*) (s.v.). (Ks. II. 1, 39; Rp. VII. 41ff.).

3. PRĪTI is desire or attraction. A love which arises from an activity such as hunting, painting, dancing or Vīṇā-playing, is called by the learned conditioned love (*Abhyāsikī-prīti*). That which comes neither from any activity nor from circumstances, but arises spontaneously in the heart, like the desire of eunuchs for oral intercourse or of men and women for kissing and embracing, is called spontaneous (*Abhimānikī*). Love that arises from like-mindedness between lovers is called spiritual (*Vaiśayikī*) which arises from the Soul and is accounted the deepest of all. (Rr. V. 5-7; Kcū. II. 1, 71-82).

4. PRĪTI means love-tie between a man and a woman. The learned have spoken of four kinds of Prīti, viz., (i) *Naisargika* (s.v.); (ii) *Viṣayaja* (s.v.); (iii) *Sama* (s.v.) and (iv) *Abhyāsikī* (s.v.). (Ar. IV. 25; Rk. 96-99).

PRENKHOLITA is the swing. When on a Viparīta rati (s.v.) the man lifts up the middle part of his body and the woman turns round her middle part it is called the swing. (Ks. II. 8, 36; Rr. X. 24; Kcū. II. 8, 36).

PRETA-SATTVĀ-STRĪ is one who likes roaming in the forests and in the night. She has a malignant temper and possesses a deformed body. She is dark complexioned and usually shabbily dressed. (Ps. I. 32).

PRAUḌHĀ means a mature and full grown woman between the age group of 30 to 55 years.

Characteristics of Prauḍhā :—She likes both darkness and daylight for congress. She can be won over by sweet words of love and deep love. She should be enjoyed best during rainy season and spring. She should be wooed while standing. (Ar. IV. 1-4; Rr. IV. 1-4; Rm. 10-13; Ns. XVI. 2-7; Rp. II. 39-41). See also *Ślatha* and *Dṛḍha*. She is pleased when enjoyed in varied postures and vigorous ways. (Rp. II. 44. 46).

PHAṆI-PĀŚA is a posture for congress (SURAṬA, s.v.). Here the woman passes her arms under her knees and round her neck, and her lover then holds her tightly about the neck and passing his arms between her. (Rr. X. 26).

BANDHAS are the various postures for sexual intercourse. By lying with the thighs together, a wide queynt can be made tighter. If it is too tight, by lying with her thighs wide apart she can open it. For a low connection (*Ñīcarata*, s.v.) she must in taking her pleasure close a queynt that is too large. For the high form (*Uccarata*, s.v.) she needs to widen it and also for an even connection (*Samarata*, s.v.). she will let it be.

The sage Vātsyāyana has designated five manners of carnal copulation, namely the Uttānaka (supine), the Tiryaka (lateral), Āsītaka (Seated), Sthita (standing), and the Anata (prone). A detailed description of all these is as follows :

Grāmya or the country manner is that in which the woman

lies on her back with the man upon her, both her legs being between his thighs.

Nāgaraka or the town manner is that in which rest of the actions are the same as the aforesaid, but the legs of the woman are outside that of the man.

Utphullaka or the open like a flower is that posture in which the woman rests her buttocks on her hands, raising her queynt, and puts her heels outside her hips, while her lover holds her by the two breasts.

Jṛmbhitaka is the gaping posture in which the woman raises both legs obliquely, spreading her queynt wide to let him in.

Indrāṇika or the posture adopted by the wife of Indra (King of the Devas) is achieved when the woman sets his legs equally to her sides, while grasping his sides with her knees. This device can be learned only by practice.

Saṃpuṭaka : If both the man and the woman keep their legs extended it is this posture of which there are two forms according as the woman lies on her back or on her side :

If further she presses her extended thighs tightly together it is *Pīḍitaka* and if she crosses them, it becomes *Veṣṭitaka*.

Vāḍavaka is the mare's coitus. If the man remains still, and she swallows the penis with the lips of her queynt, it becomes this posture.

If she presses her thighs tightly together, raises them and embraces them firmly it is *Bhugnaka* or the curved posture, if she places her two soles on his chest it becomes *Uraḥspnutana* or the chest-splitting; and if one foot is extended it is termed as the *Ardha-pīḍitaka* or the half-squeeze.

Jṛmbhitaka is the posture in which both the legs of the woman are placed on the man's shoulder.

Sārita is out-stretched. If one leg is kept down and extended it is this out-stretched posture.

Veṇuvidāritaka or the reed-splitting is achieved if the legs are frequently alternated in the foregoing posture.

Śūlācitaka or the spearthrust is achieved when one leg is kept down and the other foot placed on the man's head.

Karkaṭaka or the crab posture is achieved if putting her soles together the woman places both feet on the man's navel.

Preṅkha or the swing is performed if in the same position she thrusts violently with her feet.

Padmāsana is the posture in which the woman lays each foot on her opposite thigh. If only one foot is crossed it is *Ardha-Padmāsana* or the half-lotus seat.

Phaṇipāśa is the cobra-noose. If she passes her arms under her knees and round her neck, and her lover then holds her tightly about the neck, passing his arms between hers, it becomes this.

Saṁyamana is the trussed position. In it the girl lays her fingers on her big toes and the man, slipping his arms under her knees, clasps her round the neck.

Kaurma or the tortoise is achieved if in the foregoing he then takes her setting mouth to mouth, arm to arm and leg to leg.

Pīḍitaka : In it the woman raises her thighs, keeping them tightly together, and he presses them with his feet.

All the above forms are that of the *Uttāna-rata*. The next, the *Tiryak* (lateral) positions are as follows :

Samudga is that in which the man's thighs are placed between the woman's; and if in the course of it either partner turns away from the other (a trick which requires practice) it becomes. *Parivartanaka* or the turn-away position.

Yugmapada is the one in which the man and woman sit facing each other, each with one leg extended and the other drawn up.

Vimarditaka or the friction position is achieved if the man sits between the forearms of a beautiful woman and takes her by repeatedly shaking his thighs.

The foregoing becomes *Markaṭika* or the monkey position if she faces the opposite way.

All the above are the regular forms of copulation. Next follows the description of the 'picture positions' or the Citramohana.

Jānukūrpura is the Knee-elbow position. When the couple stand up, leaning for support against a wall, a pillar or a tree there are four modes of proceeding. If the man passes his arms under the girl's knees and raises her for penetration, while she puts her arms round his neck, it is the knee-elbow position—the name being a compound of 'knee' and 'elbow'.

Harivikrama : If one leg is raised it is Harivikrama.

Dvitala is that in which she places her two soles in his two hands, while he leans back for support against the wall.

Avalambitaka is that in which she sits in his hands with her arms round his neck and her legs round his waist, moving herself by putting the toes of one foot against the wall, throwing herself about, crying about and gasping continually.

Vyānta is the position in which the woman goes down on all fours, like an animal, and her lover entering from behind puts his weight on her like a bull.

Dhenuka is that in which she puts her palms on the ground, tucks in her head and moves slowly forward when he has mounted her, while he remains upright, bull-fashioned.

Aibha is the elephant position in which the man holds his penis in his hand and leaps her like a bull-elephant, while she lays her brow, face and breasts to the ground and raises her buttocks. (Rr. X. 11-40).

The Ratimañjarī gives somewhat different names of the Bandhas, which are as follows :

Padmāsana, Nāgapāda, Latāveṣṭitaka, Ardhasampuṭa, Kuliśa, Sundara, Keśara, Hillola, Narasiṁha, Viparīta, Kṣudgāra, Dhenuka, Utkaṇṭha, Siṁhāsana, Ratināga and Vidyādhara.

The details of these are as follows :

Padmāsana : If with the woman in Padmāsana (i.e. with each foot laid on the opposite groin—the meditative posture of Haṭha-Yoga) he embraces her with his hands, and so enjoys her deeply, it is the Lotus position (Padmāsana).

Nāgapāda : If throwing her legs on his two shoulders the adept gently sets his penis in her vagina, this is called the Nāgapāda.

Latāveṣṭitaka is that in which he enwraps the woman with arms and legs and strikes gently on her vagina.

Ardhasampuṭa is that in which he raises her two feet somewhat upward, sets his knees on the ground and forcibly massages her breasts.

Kuliśa is that in which he violently splays her feet apart and batters her vagina with his penis.

Ratisundara is that in which he raises her two feet, lays hold on her breasts, and drinks from her lips.

Keśara : If pressing her calves and rubbing her breasts with his arms he repeatedly strikes into her vagina, it is this the tress of hair or Keśara.

Hillola is that in which he puts the woman's feet to his heart, holds her hands in his, and strikes into her vagina at pleasure.

Narasiṁha is that in which he presses her feet together, violently penetrates her and embraces her tightly with his hands.

Viparīta : If he puts one of her feet to his thigh, and the other to his groin, this is called the reverse or the Viparīta.

Kṣudgāra is that in which he puts her feet up to his sides, beats on the vagina with his penis, and strikes hard with his arms.

Dhenuka : If a drowsy lover embraces his wife when she is also drowsy, thrusting his penis into her vagina, this is the cow position.

Utkaṇṭha is that in which he puts the woman's feet to her

throat with his hands, embraces her forcefully and so takes her.

Simhāsana is that in which he puts her feet to his arms and calves holds her by the breasts and so takes her.

Ratināga is that in which the adept presses his mistress with both his thighs. This is the love-snake and a device that steals the hearts of women.

Vidyādhara : If seizing her thighs he strikes her with his hands and takes her with extreme violence, this is called the warlock (Vidyādhara).

One who brings a woman near him and then boldly seizes her two feet, may be known thereby as a sexual athlete who has studied the Śāstras. All men should attend carefully to the study of these, acquire knowledge of love-skill and make trial with women of the Sixteen Bandhas. (Rm. 39-60).

Describing the Bandhas, Kallyāṇa-malla gives a different treatment and classification, which is as follows :—

By internal enjoyment is meant the art of congress, but this follows the various external preliminaries which include embraces, kisses and sundry manipulations. These should be practiced according to the taste of husband and wife, and if persisted in as the Śāstras direct, they will excessively excite the passions of the woman and will soften and loosen her yoni so as to be ready for carnal connections. There is enough of art and science in the matter, which may appear quite simple to the uneducated and vulgar. For example, what is the remedy when a woman is mightier than a man ? Although she be very strong, yet no sooner are her legs placed wide apart, she loses her force of passion and is satisfied, because in this posture the yoni from being tight and compact, becomes slack and loose. Therefore, let the husband press her thighs together, and she will be equally able to struggle with him at the time of congress.

On the other hand, if a woman be only twelve or thirteen years old, and the man is quite grown up, and has lost the first vigour of his youth, what must be done to make them.

equal ? In such a case, the legs of the woman must be stretched out to the fullest extent, so as to weeken the powers, and by these means the man will prove himself her equal. All these techniques come under Bandhas or conjugal postures which are devised to compensate the various disparities between the conjugal pair as well as for deriving fullest pleasure out of congress.

There are five main Bandhas or Āsanas (Forms or Postures of congress) which are as follows :—

1. Uttānaka (s.v.); 2. Tiryak (s.v.); 3. Āsita or Upaviṣta (s.v.); 4. Sthita (s.v.) and 5. Vyānata (s.v.).

Each of these have their sub-variations which are as follows :—

I—Uttānaka has the following sub-variations :—

(i) Samapāda; (ii) Nāgara; (iii) Traivikrama; (iv) Vyomapāda; (v) Smaracakra; (vi) Avatārita; (vii) Saumya; (viii) Jṛmbhita; (ix) Veṣṭita; (x) Veṇuvidārita; (xi) Udbhagnaka; (xii) Sphutana.

II—Tiryak has the following sub-variations :—

(i) Vīṇakatiryak; (ii) Sampuṭatiryak; and (iii) Karkaṭatiryak.

III—Āsita or Upaviṣta has the following sub-variations :—

(i) Padmāsana; (ii) Upapada; (iii) Bandhurita; (iv) Phaṇipāśa; (v) Saṁyamana; (vi) Kaurma; (vii) Parivartita; (viii) Yugmapada; (ix) Vimardita; (x) Mārkaṭa.

IV—Sthita has the following sub-variations :—

(i) Jānukūrpara; (ii) Harivikrama; and (iii) Kīrti.

V—Vyānata (also read Ānata) has the following sub-variations :—

(i) Dhenuka; (ii) Aibha (also called Gajasava or the elephant posture).

See all these sub-varieties under the five major heads.

In addition to these five major Bandhas, with their respective sub-variations, there are many other forms of congress, after the postures adopted by various species of animals such

as Hariṇa (Deer), Śūkara (Boar), Gardabha (Donkey), and so forth. All such postures may be useless as well as very difficult of performance, and sometimes so full of faults as to be excluded or prohibited.

However, there is one other important Bandha, named Puruṣāyita-bandha (s.v.) which may be easily adopted with its three sub-variations. (Ar. X. 1-30; Cf. Ns. Chapters XXVIII to XXXII; Sd. 82-113; Ps. VII. 5-31).

The Rati Ratna Pradīpikā also gives its own list of Bandhas, viz. Grāmya; Nāgarika; Utphula; Jṛmbhita; Indrāṇī; Sampuṭa; Pārśva-Sampuṭa; Pīḍita; Veṣṭita; Vāḍava; Udbhugna; Ardhāṅga-pīḍitaka; Jṛmbhaka; Prasārita; Veṇudarita; Śilāṅga; Karkaṭa; Preṅkhaka; Padmāsana; Ardha-padmāsana; Phaṇipāśa; Parāvṛtta; Saṁyama; Kaurma; Samudgaka; Parivartanaka; Vimardita; Markaṭa; Āśrita; Sammukha; Trivikrama; Dvitala; Jānukūrpara; Avalambitaka; Dhenuka; Aibha; Saṁghāta; Goyūtha; Vārikelita; Pauruṣa; Bhrāmara; Preṅkholita; Mardana; Kohalā; Abhimardita; Yonipīḍā; Nirghāta; Varāhāghāta; Vṛṣaghāta; Carakollasita and Śrāntasampuṭa.

Most of these names are common with other lists given above. In fact some of the seemingly new names are also already exhausted in the previous lists. However, a brief description of the entirely new names are as follows :—

Veṣṭita is a variation of Sampuṭa (see above) where the woman interlooks her own thighs with that of her male partner.

Parāvṛtta is the posture in which the man lying on his side and his back towards the woman and the woman embraces him from behind and keeps lying with him in this manner.

Saṁyama-Rata is a difficult posture. The woman lying on her back catches hold of her toes with her respective hands, and the man passing his hands through the hands of the woman catches her neck. Thus lying over her when he performs intercourse it is this posture.

Traivikrama is the posture in which the woman stands by a pillar, folds one of her feet towards the back, puts her hands around the neck of the man, and the man intercourses with her in this standing position.

Saṁghāta is the posture wherein two women, who have full faith in each other, lie side by side. The man performs intercourse with one of these, while satisfies the other with embracing, kissing and inserting his finger inside her vagina.

There is a variation of this posture wherein instead of two women there are two men lying side by side and only one woman performing intercourse with one of the men from above, caresses the genitals of the other, and performs other acts of *vāhya-rati*.

Vārikelita is a Bandha which resembles to the amorous play of elephants. While enjoying water-bath in a river or pond one elephant performs intercourse with several she-elephants turn-by-turn. Similarly if the man also behaves the same way it is called Vārikelita.

Preṅkholita is the posture in which the man lies on his back and the woman leaning on some support performs intercourse from above. Pregnant, fat, or woman of Mṛgi class should not be allowed to perform this Bandha.

Mardana is a form of intercourse in which the man catches hold of the root part of his penetrated Liṅgam and then vigorously turns it inside in all directions.

When the man strikes the upper inside of vagina with his penis it is called *Kohalā*, and when he strikes in a similar manner at the lower inside part of the vagina it is called *Avamardita*.

When the man strikes with his penis on the vagina it is called *Yonipīḍita*.

When during the intercourse the penis is drawn out of the vagina every time, then again penetrated vigorously, and this act is fast repeated over and again, it is called *Nirghāta*.

Writing with the Liṅgam on one side of the Vagina is

called *Varāhāghāta*, and when writing is done on both the sides of Vagina, it is called *Vṛṣāghāta*.

If the penis is drawn out of the vagina not completely but slightly and then three or four vigorous strikes are given, it is called *Carakollasita*.

When after ejaculation, the tired man lies over the woman in a manner in which his face and heart touch those of the woman, his Liṅgam remains inside the vagina, it is called *Śrānta-saṁputa*. (Rp. IV. 45-55; V. 1-49; Rk. 261-280; Śṛdī. III. 12-27; 34-93).

BANDHYĀTVĀPĀDANA means medicines for the sterlisation of women.

First Prescription :—The woman, who takes a *pala* of Guḍa (i.e. molasses) which is three years old, everyday for a fortnight will remain barren for the rest of her life.

Second Prescription :—If a woman takes the decoction of the root of Agni or Citraka (*Plumbago Zeylanica*), prepared in the water in which the husks of paddy had been kept for a long time, for three days after the monthly course, she will become barren.

Third Prescription :—If a woman takes for three days the fruit of Kadamba (*Anthocephalus Cadamba*) and the feet of flies with hot water, she will become barren.

Fourth Prescription :—If a woman takes half a *pala* of the seeds of Rakṣobhūruha (Vibhītaka) with water in which the rice has been boiled, for seven days after the monthly menstrual course, she will become barren for the rest of her life. (Ar. VI. 73-76; Rk. 186-188).

BAHIḤ-SAMDAMŚA or pressing outside is the third stage of Auparisṭaka (s.v.) or month congress. When being desired to proceed, the eunuch press the end of the Liṅgam with his lips closed together, and kisses it as if he were drawing it out, it is called the outside pressing. (Ks. II. 9-18; Kcū. II. 9, 14-15; Rp. VI. 28-29).

BAHU-CŪṢITA is a form of mouth congress in which the

man in sitting or standing position catches hold of the waist of a woman who may be lying in a bed and putting the waist on his shoulders (feet of the woman stretched on the shoulders so that the neck of the man is in the centre) penetrates his tongue in the vagina, performs intercourse with it and then finally sucks up all the vaginal fluid which may have discharged in the process. (Rp. VI. 51-52).

BAHUPATNĪTVA means polygamy. If a man has more than one wife, he must be kind and tactful, without overlooking any misconduct. He must never discuss one wife's ailments, or the intimacies between them with another wife, or repeat any jealous remarks she may make. He will not interfere in the proper sphere of the junior wives. If one of them talks of the faults of another he will tactfully reprove her. He must give pleasure to all his beloveds, so long as they live, with walks in pleasure-gardens, love, care and gifts. (Rr. XII. 13-14).

BĀBHRAVYA was a native of Pāñcāla country. He condensed Śvetaketu's compilation of Kāma-śāstra into one hundred and fifty chapters under the following seven sections :—

(1) General observations. (2) Union of man and woman. (3) Selection of the bride, marriage, etc. (4) Position and conduct of one's wife. (5) Extra-marital relations with wives of other men. (6) Courtesans and their ways. (7) Secret formulae, tonic, medicines, and so forth. (Ks. I. 1, 5-10).

BĀLA-KRĪḌANAKA is the knowledge of various child-games. It is one of the sixty-four Arts. See Kalā. (Ks. I. 3, 15).

BĀLĀ means a girl. It is a classification of woman on the basis of her age. The Bālā belongs to the age group of 11 years to 16 years and all the authorities on Indian Erotics agree to it.

Characteristics of Bālā : The Bālā likes darkness when

she gets her first experience in the play of love. She is pleased with the presents of betel, garlands, etc. It is wholesome and pleasant to enjoy with a Bālā during the summer (middle of April to middle of June) and the autumn (middle of August to middle of October). She should be wooed while sitting, i.e. by taking her on the lap. (Ar. IV. 1-4; Rr. IV. 1-2, 4; Rm. 10-13).

It is said that intercourse with a Bālā is health giving. (Ns. XVI. 2-6; Ps. II. 17)

She can be captivated by sending gifts of betel-leaves and garlands of flowers and pearls and embracing and kissing softly. (Rp. II. 40. 43. 46; Rk. 47-50; Kt. I. 22).

BĀLI in Hindu mythology was a Demon king who desired to dethrone Indra, the King of Gods, but was subsequently subdued and banished by Viṣṇu to Pātāla (the Nether world). (Vp. I. 21, 1ff; III. 2).

BĀLOPAKRAMAṆA means courtship or efforts since childhood for securing a wife. A poor man possessed of good qualities, a man born of a low family possessed of mediocre qualities, a neighbour possessed of wealth, and one under the control of his father, mother or brothers, should not marry without endeavouring to gain over the girl from her childhood to love and esteem them. Thus a boy separated fr his parents and living in the house of his uncle, should try to gain over the daughter of his uncle or some other girl even though she be previously betrothed to another. And this way of gaining over a girl, says Ghoṭakamukha, is unexceptionable, because Dharma can be accomplished by means of it, as well as by any other way of marriage.

When a boy has thus begun to woo the girl he loves, he should spend his time with her and amuse her with various games and diversions fitted for their age and acquaintance-ship, such as, picking and collecting flowers, making garlands of flowers, playing the parts of members of a fictitious family, cooking food, playing with dice, playing with cards, the game

of odd and even, the game of finding out the middle finger, the game of six pebbles, and such other games as may be prevalent in the country, and agreeable to the disposition of the girl. In addition to this, he should carry on various amusing games played by several persons together, such as hide-and-seek, playing with seeds, hiding things in several small heaps of wheat and looking for them, blind man's buff, gymnastic exercises, and other games of the same sort in company with the girl, her friends and female attendants. The man should also show great kindness to any woman whom the girl thinks fit to be trusted, and should also make new acquaintances, but above all he should attach to himself by kindness and little services the daughter of the girl's nurse, for if she be gained over, even though she comes to know of his design, she does not cause any obstruction, but is sometimes even able to effect a union between him and the girl. And though she knows the true character of the man, she always talks of his many excellent qualities to the parents and relations of the girl, even though she may not be desired to do so.

In this way the man should do whatever the girl takes most delight in, and he should get for her whatever she may have a desire to possess. Thus he should procure for her such play-things as may be hardly known to other girls. He may also show her a ball dyed with various colours, and other curiosities of the same sort; and should give her dolls made of cloth, wood, buffalo horn, ivory, wax, flour, or earth; also utensils for cooking food; and figures in wood, such as a man and woman standing, a pair of rams or goats or sheep; also temples made of earth, bamboo, or wood, dedicated to various goddesses, and cages for parrots, cuckoos, starlings, quails, cocks, and partridges; water vessels of different sorts and of elegant forms, machines for throwing water about, guitars, stands for putting images upon, stools, lac, red arsenic, yellow ointment, vermilion and collyrium, as well as sandalwood, saffron, betel nut and betel leaves. Such things should be

given at different times whenever he gets a good opportunity of meeting her in public, according to circumstances. In short, he should try in every way to make her look upon him as one who would do for her everything that she wanted to be done.

In the next place he should get her to meet him in some place privately, and should then tell her that the reason for his giving presents to her in secret was the fear that the parents of both of them might be displeased and then he may add that the things which he had given her had been much desired by other people. When her love begins to show signs of increasing, he should relate to her agreeable stories if she expresses a wish to hear such narratives. Or if she takes delight in legerdemain, he should amaze her by performing various tricks of jugglery; or if she feels a great curiosity to see a performance of the various arts, he should show his own skill in them. When she is delighted with singing, he should entertain her with music, and on certain days, and at the time of going together to moonlight fairs and festivals, and at the time of her return after being absent from home, he should present her with bouquets of flowers and with chaplets for the head and with ear ornaments and rings, for these are the proper occasions on which such things should be presented.

He should also teach the daughter of the girl's nurse all the sixtyfour means of pleasure practiced by men, and under this pretext should also inform her of his great skill in the art of sexual enjoyment. All this time he should wear a fine dress, and make as good an appearance as possible, for young women love men who live with them, and who are handsome, good-looking and well-dressed. As for the saying that though women may fall in love, they still make no effort themselves to gain over the object of their affections, that is only a matter of idle talk.

Now, a girl always shows her love by outward signs and actions such as the following : She never looks the man in the face, and becomes abashed when she is looked at by him;

under some pretext or other she shows her limbs to him; she looks secretly at him, though he has gone away from her side; hangs down her head when she is asked some questions by him, and answers in indistinct words and unfinished sentences, delights to be in his company for a long time, speaks to her attendants in a peculiar tone with the hope of attracting his attention toward her when she is at a distance from him, and does not wish to go from the place where he is; under some pretext or other she makes him ook at different things, narrates to him tales and stories very slowly so that she may continue conversation with him for a long time; kisses and embraces before him a child sitting in her lap; draws ornamental marks on the foreheads of her female servants, performs sportive and graceful movements when her attendants speak jestingly to her in the presence of her lover; confides in her lover's friends, and respects and obeys them; shows kindness to his servants, converses with them and engages them to do her work as if she were their mistress, and listens attentively to them when they tell stories about her lover to somebody else; enters his house when induced to do so by the daughter of her nurse, and by her assistance manages to converse and play with him; avoids being seen by her lover when she is not dressed and decorated; gives him by the hand of her female friend her ear ornament, ring, or garland of flowers that he may have asked to see; always wears anything that he may have presented to her, becomes dejected when any other bridegroom is mentioned by her parents, and does not mix with those who may be of his party, or who may support his claims.

A man who has seen and perceived the feelings of the girl toward him, and who has noticed the outward signs and movements by which these feelings are expressed; should do everything in his power to effect a union with her. He should gain over a young girl by childlike sports; a damsel come of age by his skill in the arts, and a girl that loves him, by having recourse to persons in whom she confides. (Ks. III. 3, 1-32; Kcū. III. 3, 1-39).

BĀHLĪKA or BALAKHA is the name of a province of Ancient India. According to Kāma-Sūtra, the women of this country could be gained over by striking. (Ks. II. 5, 22). They like the more advanced kinds of coition. (Rr. V. 9).

These women are wicked and irascible, have rolling eyes, are Caṇḍavega (See Vega) and hardly satisfied in congress. (Ar. V. 12; Rp. VII. 48; Rk. 73).

BINDU or the 'Spot bite' is effected by making teeth-marks with two teeth on a small area of the skin. When such a mark is made on the neck its size should equal a Mudga grain; and when made on the lower lip it should be of the size of a sesame seed. (Ks. II. 5. 12; Rr. IX. 3.).

BINDUMĀLĀ or the 'garland of points' is effected when teeth-marks are made in a row by all the teeth. (Ks. II. 5. 13; Rr. IX. 3).

BUDHA has been mentioned by Kalyāṇamalla as an early writer on Kāma-Śāstra. (Ar. III. 23. 25; VIII. 24; IX. 10, 23. 25. 32).

BODHITA is a form of kissing which is meant to awaken the beloved who may have already slept before the arrival of the lover. (Rp. III. 45).

BHAGA means the Vagina. The Rati Rahasya describes the Vagina thus :

The Bhaga is of four types : (i) Soft like a lotus inside; (ii) Taut like fingers held tightly together; (iii) Slightly wrinkled; (iv) Like the tongue of a cow. The first is the most supple and praiseworthy and each succeeding type lesser so.

There is a Nadika in the centre of the vagina resembling a phallus and is known as *Madanagamandola*. When this is manipulated with two fingers it generates the flow of the woman's fluid. Experts point out that this together with the *Kāmātapatra* is the motivating force behind the female reproductive organ.

The part situated above the female organ and which resembles the shape of a nose is called *Madanachatra* and is associated with a number of *Madasiras*. Near it and inside is the Pūrṇa Candra Nāḍī which controls the mucous fluid.

There is also another nerve-centre which controls all the other three mentioned earlier (namely, Madanadola, Madanachatra and Pūrṇa Candra) and which is also susceptible to manipulations by fingers. The fingers may be used either singly or with different formations such as the Karikara (s.v.), Kāmayuddha (s.v.), Kāmauṣadha (s.v.), Madanāṅkuśa (s.v.), Manmathapaṭākā (s.v.) and Stotra (s.v.) and such other variants. Even a hard-hearted woman can be won over and greatly aroused by the handling of this Nāḍī with the index and the middle fingers. (Rr. X. 5-8).

According to Ratimañjarī the vagina of a woman should be like the back of a tortoise, the shoulder of an elephant, lotus-scented, hairless and well-spread.

The defects of a vagina are as follows : One which is cold, deep, too high or rough like a cow's tongue. (Rm. 32-33).

BHAGASAṄKOCANA-VIDHI is the method of contracting the vagina. As the husbands who are in the flower of life do not like the flaccid Yoni (vagina) of their wives who may either be advanced in age or may have just given birth to a child. In such cases, the husbands can resort to the following applications which will contract and narrow the passage of the vagina of their wives :—

First application :—Take the lotus stalk and the flower, pound it with water, knead the paste into small pills, and place the same inside the yoni for a while. Even an old woman will become like a virgin.

Second application :—Take some Devadāru (*Pinus Deodara*) wood, Haridrā (*Curcuma Longa*, Turmeric), Dāru-Haridrā (*Berberis Asiatica*), and filaments of lotus; pound them well and apply the compound to the yoni internally. This will constrict the yoni to a great degree.

Third application :—Take the seeds of Kokilākṣa (*Asteracantha Longifolia*), pound with water, apply into the yoni and the same will become considerably narrow.

Fourth application :—Take equal parts of *Triphalā* (i.e. *Terminalia Chebula, Terminalia belerica,* and *Embelic myrobalan*), Dhātakī (*Woodfordia floribunda*) flower, bark of Jambū (*Eugenia Jambolana*) tree, and white Lodhra (*Symplocos Racemosa*); pound them well and apply the compound with honey inside the yoni. An old woman will then become like a virgin.

Fifth application :—Take the seeds of Kaṭu-tumbī (*Cucarbita lagenaria*) and the bark of Lodhra (See above), pound them and apply the paste inside the yoni. Even a woman who has given birth to a child recently will become like a virgin.

Sixth application :— Take equal parts of Aśvagandhā (*Physalis flauvosa*), Vaca (*Acarus calamas*), Vyoṣā (i.e. dry ginger, *Piper Negrum,* and *Chadica Roseburgii*), Haridrā (*Curcuma Longa*), blue lotus and Kuṣṭha (*Sanssurea Lappa*); pound them well with water and apply the paste inside the yoni; it will then become sufficiently narrow.

Seventh application :—Take the essence of the wood of Madhūka (*Bassia Latifolia*) tree by boiling and evaporating and mix it with a little honey; fill up the yoni therewith everyday carefully. It will contract immensely. (Ar. VI. 39-45).

BHAVANA-VINYĀSA means the layout of a house or residence for an educated gentleman. Such a person should construct his house with different blocks for different purposes. It should be surrounded by a garden, contain two rooms and be situated in the proximity of water. The inner room should be occupied by the females while the outer room, balmy with rich perfumes, should contain a bed, soft, agreeable to sight, covered with a clean white bed-sheet, low in the middle part, having garlands and bunches of flowers and a canopy above it. It should have two soft pillows—one at the

top and another at the bottom. Near it should be a small table for putting the remains left at night of sandal paste, flowers, garlands, pots of collyrium and perfumes, betel-leaves, and the bark of the citron tree. On the floor should be pot for spitting, while along the wall on separate ivory pegs should be hung the Vīṇā, materials for painting and sketching, a book and garlands of the amaranth flowers. Not too far from the bed and along the ground a circular mat with a cushion must be arranged. Also handy must be one dice-board and materials for other games. Outside the room there should be cages of domesticated birds like quails, partridges, parrots, starlings, etc., and a separate place for spinning, carving and such like diversions. In the garden there should be a whirling swing and a common swing, as well as a bower of creepers covered with flowers in which a raised parterre should be made for sitting.

This should be a general plan of construction and layout of a citizen's abode. (Ks. I. 4. 2-4; Ar. VIII. 51; Ns. II. 6).

BHĀRYĀ means wife. She is of two kinds, viz. (i) Ekacāriṇī (s.v.) or the virtuous wife devoted exclusively to her husband, and (ii) Sapatnīka (s.v.) or the wife whose husband has other wives as well. (Ks. IV. 1. 1).

The Rati Rahasya describes the wifely duties as follows : A young woman should be wholly subject to her husband and honour him with word, heart and body, as a God. Under his instruction she should carry out the duties of the house and make it clean and neat day by day.

She should treat elder relatives, friends, servants and the circle of her husband's acquaintances, according to the dignity of each, without arrogance or deceit. She should wear a white, simple dress for her own recreation and when entertaining, and a red and costly one for her husband's pleasure.

In the garden she should plant Maruvaka (*Sansevieria*

roxburghiana), three species of Jasmine, and various other sweet-scented flowers, and fruit trees, radishes, gourds, acacia and so on.

She should not converse with whores, witches, begging nuns, women who follow actors or gallants nor with herb and potion-sellers. She should give her husband every day the meals he desires, according to what she knows he likes, and what is good for him.

If she hears the voice of a visitor she should stand ready to receive him, and wash both his feet. If her husband is inclind to squander his wealth she should save it on the quiet.

She should go out only by his permission and attended. She should go to bed after him and rise before him. She should never leave him asleep, nor interrupt him at his devotions, but share in his religious observances and his vows.

She will not loiter in corners or at the door, nor scold. She will avoid lonely spots and huts, and not converse needlessly with any man.

In making purchases she will take proper account of prices, and what is in season. She will make provision of utensils of wood, clay, leather and metal in suitable numbers and qualities. She will keep a stock of scarce medicaments. She will keep proper accounts and regulate her spending according to income.

She will keep a sharp supervision over the use of hay, chaff, corn, wood, charcol and ash, the employment of servants, the rota of duties and the reconditioning of her husband's cast-off clothes, which she will clean and issue to the servants. She will attend to the maintenance of his retinue, carts, and oxen, and the inspection of monkeys, cuckoos, parrots, mynas, cranes and the like.

She will obey her husband's elder relatives, control her language in dealing with them, avoid laughing at them openly and behave with modesty.

She will treat a second wife as her sister, and a second wife's children as her own.

In the absence of her Husband : When her husband is away, she should wear only her lucky ornaments, and live unde rthe precepts of the Gurus and Brahmins. She will have her bed at the foot of her elder's, spend little, enquire continually for news of her husband, take pains to forward any work he has left unfinished, and offer prayers and sacrifices for his luck and safety. If she visits relatives she must not go alone nor stay too long. When her husband comes back safe and sound, she can go once more to a festival and offer a sacrifice. (Rr. XII. 1-12).

BHĀRYĀ-DŪTĪ is one of the eight kinds of Dūtīs or Go-betweens enumerated in the Kāma Sūtras.

When a man gets his wife to gain the confidence of a woman whom he wants to enjoy, and to call on her and talk to her about the wisdom and ability of her husband, that wife is called a wife serving as a Go-between. In this case the feelings of the woman with regard to the man should also be made known through the wife. (Ks. V. 4. 60).

1. BHĀVA implies love generated through physical union and is a synonym of Rati. See RATI. (Ks. II. 1, 32).

2. BHĀVA means the feelings of the lovers. Such feelings are of three kinds, viz. Śuddha (Pure), Aśuddha (Impure) and Saṁkīrṇa (Narrow).

The Pure or Śuddha feeling is again of three kinds, viz. Manda (Feeble), Tīkṣṇa (Intense) and Tīkṣṇatara (Very-intense). (Ns. XIII. 1-2; Kcū. II. 1, 66).

BHĀVA-PARĪKṢĀ means testing the mind (of women).

In the course of soliciting a woman, you must try her mind carefully to see whether she is responding or not. If not, then the teaching is that she will need to be softened by a go-between. If she is responding but is still in two minds, she will come to hand little by little. If she does not openly

accept your advances, but nevertheless loiters conspicuously in lonely places, wearing all her ornaments, she is asking to be taken by force. If she accepts an assignation and lets you woo her, she is in love and can be taken of her own free will. If she shrinks from your advances because she is frightened for her own safety but not for yours, you can win her by great gentleness. If she is unwilling but still betrays her love, she will be easily won. If when invited to love she gives a clear answer, she is already conquered and if she herself makes the advances she was conquered before you began. (Rr. XIII. 70-76).

BHĀVA-PARĪKṢĀ means the examination of the state of a woman's mind. When a man is trying to gain over a woman, he should first examine the state of her mind and act as follows :

If she listens to him but does not manifest to him in any way her own intentions he should then try to gain her over by means of a go-between.

If she meets him once, and again comes to meet him better dressed than before, or comes to him in some lonely place, he should be certain that she is capable of being enjoyed by the use of a little force. A woman who lets a man make up to her but does not give herself up, even after a long time, should be considered a trifler in love; but owing to the fickleness of the human mind, even such a woman can be conquered by always keeping up a close acquaintance with her.

When a woman avoids the attentions of a man, and because of respect for him and pride in herself will not meet him or approach him, she can be gained over with difficulty, either by endeavoring to keep on familiar terms with her or else by an exceedingly clever go-between.

When a man makes up to a woman, and she reproaches him with harsh words, she should be abandoned at once.

When a woman reproaches a man, but at the same time

acts affectionately toward him, she should be made love to in every way.

A woman who meets a man in lonely places, and puts up with the touch of his foot, but pretends, because of the indecision of her mind, not to be aware of it, should be conquered by patience, and by continued efforts as follows :

If she happens to go to sleep in his vicinity, he should put his left arm around her, and see when she awakes whether she repulses him in reality, or only as if she were desirous of the same thing being done to her again. And what is done by the arm can also be done by the foot. If the man succeeds in this point, he should embrace her more closely; and if she will not stand the embrace, and gets up, but behaves with him as usual the next day, he should consider then that she is not unwilling to be enjoyed by him. If, however, she does not appear again, the man should try to win her over by means of a go-between (See Dūtī); and if, after having disappeared for some time she again appears and behaves with him as usual, the man should then consider that she would not object to being united with him.

When a woman gives a man an opportunity, and makes her own love manifest to him, he should proceed to enjoy her. And the signs of a woman manifesting her love are these :

(1) She calls out to a man without being addressed by him in the first instance. (2) She shows herself to him in secret places. (3) She speaks to him tremblingly and inarticulately. (4) The fingers of her hand and the toes of her feet are moistened with perspiration, and her face is blooming with delight. (5) She occupies herself with shampooing his body and pressing his head. (6) When shampooing him, she works with one hand only, and with the other she touches and embraces parts of his body. (7) She remains with both hands placed on his body motionless, as if she had been surprised by something or was overcome by fatigue. (8) She sometimes bends her face down upon his thighs, and when asked to shampoo them does not manifest any unwillingness to do so.

(9) She places one of her hands quite motionless on his body, and even though the man should press it between two members of his body, she does not remove it for a long time. (10) Lastly, when she has resisted all the efforts of the man to gain her over, she returns to him the next day to shampoo his body as before.

When a woman neither gives encouragement to a man nor avoids him, but hides herself and remains in some lonely place, she must be got at by means of the female servant who may be near her. If when called by the man she acts in the same way, then she should be gained over by means of a skillful go-between. But if she will have nothing to say to the man, he should consider well before he begins any further attempts to gain her over.

In short a man should first get introduced to a woman, and then carry on a conversation with her. He should give her hints of his love for her, and if he finds from her replies that she receives these hints favourably, he should then set to work to gain her over without any fear. A woman who shows her love by outward signs to the man at his first interview should be gained over very easily. In the same way a lascivious woman, who when addressed in loving words replies openly in words expressive of her love, should be considered to have been gained over at that very moment. With regard to all women, whether they be wise, simple, or confiding, this rule is laid down that those who make a open manifestation of their love are easily gained over. (Ks. V. 3, 1-28; Kcū. II. 1, 24-65; V. 3, 1-31).

BHĀṢĀ-SAMAŚAYA means the language-problem arising at the time of public discourses. The rules in this connection are as follows :

A citizen discoursing, not entirely in the Sanskrit language nor wholly in the dialects of the country on various topics in society, obtains great respect. The wise should not resort to a society disliked by the public, governed by no rules, and

intent on the destruction of others. But a learned man living in a society which acts according to the wishes of the people and which has pleasure for its only object, is highly respected in this world. (Ks. I. 4, 37-39).

BHIKṢUKĪ means a female beggar. If a female beggar is versed in Arts, she can be employed to act as a mediator between the citizen and a courtesan in matters of quarrel and misunderstanding. (Ks. I. 4, 35).

BHUGNAKA is a posture of congress described by Suvarṇanābha. When the female raises both her thighs straight up, it is called the 'rising position'. (Ks. II. 6. 24; Rr. X. 21; Kcū. II. 6, 17).

BHUJAṄGA-VALLĪ is a form of love-caress by hair (KEŚA-GRAHAṆA, s.v.).

When the husband being greatly excited by passion holds his wife by winding her braid of hair round the hand, then it is called Bhujaṅga-Vallī, i.e. the coil of a serpent. (Ar. IX. 39).

BHŪSAṆA-BHOJANA is the art of decorating ornaments with jewels. It is one of the sixty-four Arts. See Kalā. (Ks. I. 3. 15).

BHOJA has been mentioned by Jyotirīśa as an early writer on Kāmaśāstra. (Ps. III. 6).

BHOJANA-VYAVASTHĀ means eating habit. A woman generally eats twice as much as a man, she is four times as much clever in doing some act, her determination is six times stronger and her sexual desire is as much as eight times that of the man. (Ar. IV. 29).

BHRĀNTA or wandering kiss is that when the man, from below, takes her chin and shakes her face a little from side to side while each sucks upon the lower lip of the other. (Rr. VII. 4; Rp. III. 39-40).

BHRĀMARAKA means circling like a black-bee. When,

while engaged in congress, the woman turns round like a wheel it is called circling like a black bee. This is learnt by practice only. (Ks. II. 8, 34; Kcū. II. 8, 35).

MA

MAṆI-BHŪMIKĀ-KARMA is the art of fixing coloured tiles on the floor. It is one of the sixty-four Arts. She Kalā. (Ks. I. 3. 15).

1. MAṆIMĀLĀ means a string or line of jewels. It is one of the eight kinds of Biting in which biting is done with all the teeth. This is made on the throat, the armpit, the joints of the thighs, and on the forehead. (Ks. II. 5. 4. 11. 14).

2. MAṆIMĀLĀ When Pravāla-maṇi or the line of corals is made one after the other by Dantakṣata it is called Maṇi-mālā or the jewel-chain. (Ks. II. 5. 11; Kcū. II. 5, 10; Rp. III. 72).

MAṆḌALA depicts a kind of nail mark (Nakhakṣata) wherein the nailmark in shape is circular (Ks. II. 4, 4). When the half-moons (see Ardha-Candra) are impressed opposite each other it is called a circle. This mark with nails is generally made on the navel, the small cavities about the buttocks and on the joints of the thighs. (Ks. II. 4, 15-16; Rr. VIII. 4; Kcū. II. 4, 18; Rp. III. 56).

MATHURĀ PRASĀDA is the author of Keli Kutūhala, a very comprehensive though modern work on Indian Erotics.

MADA is one of Hāvas (s.v.). This includes voluptuous behaviours originating out of youthful exhuberance. (Ns. XIII. 25-26).

MADANĀṄKUŚA—See Hasta-śākhā-vimardana.

MADANODAYA has been mentioned by Dāmodara as an early writer on Kāmaśāstra. (Km. 123; See also Śakunta I. 26 com.).

MADRA-DEŚA is the country around Madras. Women of this place have been said to be charming, proficient in the lessons of love, bashful, addicted to their husdands only, but possess a furious sexual impulse. (Ar. V. 15).

MADHU means wine made out of Grape juice. Ancient Indians used to drink purified Madhu (wine). (Hindi. Ks 138).

MADHYA-DEŚA, as known to Vātsyāyana, is the country situated between the rivers Gaṅgā and Yamunā. (Ks. II. 5. 21). According to Manusmṛti and Purāṇas it is the country situated between the Himālayas and the Vindhyas to the east of Vinaśana where the Sarasvatī disappeared and to the west of Prayāga. Varāhamihira in his Vṛhatsaṁhitā (XIV. 2-4) practically endorses this view. The Buddhist literature, of course, places it farther to the east. Its boundaries as mentioned in Mahavagga (V. 13-12) are : East-Kājaṅgala; S.E.—the river Ṣālāvatī (Saravatī); S—the town of Satakarnikā; W—the Brahman district of Thūnā (Sthaviviśvara); N—Usīradhaja. But Vasiṣṭha (I. 12) and Bandhayana (I. 2. 10) have limited Madhya-deśa to the country between the Ganges and Jamuna which has been accepted by the commentator of Kāma-sūtra.

The women of this country are said to be noble in their character and not accustomed to disgraceful practices. They dislike pressing with nails and biting. (Ks. II. 5. 21).

Women of this part have fine manners and dislike nail or tooth markings and kisses (Rr. V. 9). They dress themselves in beautiful apparel of various colours, delight in pure acts and are well-behaved. They are wonderfully skilled in entertaining by amatory dalliance. (Ar. V. 1; Ns. XX. 1; Ps. II. 22-23; Rp. VII. 47-48; Rk. 63).

MADHYAMA-VEGA implies medium passion for congress. (Ks. II. 1, 6; Rp. IV. 11-15).

MADHYĀ is a middle-aged woman (Rp. II. 36). She loves both internal and external forms of love and intercourses. (Rp. II. 46; Śṛdi. I. 11-13).

MANUṢYA-SATTVĀ, i.e. of humane disposition is the woman who is very much given to hospitality and friendship, affectionate by nature, never wearied of various religious austerities and whose mental faculties are pure. (Ar. IV. 14; Rk. 57).

MANTHANA means churning. When the *Liṅgam* is held with the hand and turned all around in the *Yoni*, it is called 'churning'. (Ks. II. 8, 22; Kcū. II. 8, 26).

MANDA-VEGA implies a low passion for congress. (Ks. II. 1. 5; Rp. IV. 11-15).

MANMATHA-PALAKA—See Hasta-Śākhā-Vimardana.

MAYŪRA-PADAKA depicts a kind of nail-mark (Nakha-kṣata) wherein the shape of the mark resembles to the foot of a peacock. This is made on the breast by means of the five nails, with the object of being praised, for it requires a great deal of skill to make it properly. (Ks. II. 4, 4. 19; Rr. VIII. 5; Kcū. II. 4, 20; Rp. III. 59).

MALAYA was the name of extreme southern portion of India.

Women of this place are well-proportioned in body, delicate in built, sweet in speech, enthusiastic, fearless, shameless, and are satisfied with light forms of congress. (Ar. V. 16).

MALLIKĀ is a sort of wooden crutches used for handrest during sitting position. (Ks. I. 4. 31).

MAHATTARIKĀ is a kind of female attendant of the harem. She is supposed to bring flowers, ointments and clothes from the queens to the king. The King having received these things from her should return through her the things worn by him the previous day. (Ks. IV. 25. 6-57).

MAHĀRĀṢṬRA is the name of a province of ancient India, which roughly coincides with the present province of

the same name. According to the Kāma-sūtra, women of this country are fond of practising the sixty-four Arts (See Kalā). They utter low and harsh words and like to be spoken to in the same way. They have an impetuous desire for enjoyment. (Ks. II. 5. 29).

The women of this place talk rudely, like peasants, are shameless, and find occasion for all the sixty-four arts of love-making. (Rr. V. 16). They are deeply affectionate and always delight in various dresses. (Ar. V. 7; Ns. XX. 8; Rp. VII. 57-58; Rk. 7.0).

MAHĀNĀYIKĀS or great Nāyikās are of eight kinds :

1. *Khaṇḍitānayikā* : When the husband bears upon his body all the marks of sexual enjoyment, produced by sleeping with a rival wife; and when, with eyes reddened by keeping late hours, he returns to his beloved struck with fear and in an agitated state, coaxing her, and speaking sweet words, for the purpose of sueing her to congress, and she half listens to him, but yields at last then this name is given to her by the great poets of the olden time.

2. *Vāsakasajjiā* is the word applied by the learned to the wife, who, having spread a soft, fine bed, in a charming apartment, sits upon it at night-time, and awaits her husband, with great expectation, now half closing her eyes, then fixing her glance on the door.

3. *Kalahāntaritā*, say wise men, is the term for a wife, who when her husband, after grossly injuring her, falls at her feet and begs for pardon, answers him loudly and in great wrath, drives him from her presence, and determines not to see him again; but presently, waxing repentant, laments in various ways the pains and sorrows of separation, and at last recovers quietude by the hope of reunion.

4. *Abhisārikā* is the woman whose sexual passions being in a state of overflowing, dresses herself, and goes forth shamelessly and wantonly at night-time to the house of some strange man, in the hope of carnal copulation with him.

5. *Vipralabdhā* is the disappointed woman, who, having sent a go-between to some strange man, appointing him to meet her a certain place, repairs there, confused and agitated with the prospect of congress, but sees the go-between returning alone, and without lover, which throws her into a state of fever.

6. *Viyoginī* is the melancholy woman, who, during the absence of her husband in a far country, smells the fragrant and exciting perfumes of sandalwood, and other odorous substances, and looking upon the lotus-flower and the moonlight, falls into a passion of grief.

7. *Svādhīnapūrvapatikā* is the name given to the wife whose husband instead of gratifying her amorous desires and studying her carnal wants, engages in the pursuit of philosophic knowledge derived from meditation.

8. *Utkaṇṭhitā*, according to the best poets, is the woman who loves her husband very dearly, whose eyes are light and lively, who has decorated herself with jewels and garlands, knowing well the wishes of her man, and who, burning with desire, awaits his coming, propped up with pillows in a sleeping-apartment appropriated to pleasure, and sumptuously adorned with mirrors and pictures.

These eight Nāyikās are borrowed from the language of the Hindu drama. See Nāyaka-Nāyikā-Bheda.

MAHEŚA has been mentioned by Jyotirīśa and Padmaśrī as an early writer of Kāmaśāstra. (Ps. IV. 56; Ns. I. 16, 17, 24, 38).

MANASĪ-KĀVYA-KRIYĀ is the art of deciphering by code when a message or verse is left incomplete. It is one of the sixty-four Arts. See Kalā. (Ks. I. 3. 15).

MARKAṬAKA—See ĀSITAKA-BANDHAS.

MĀLWĀ is the name of a province of ancient India. According to Kāmasūtra, women of this country like embracing and kissing but not wounding. They like Auparisṭaka (mouth congress) as well. (Ks. II. 5. 24).

The woman of Mālwā likes embraces but not nail and tooth-marks. She enjoys erotic blows and her heart can be won by kisses. (Rr. V. 10).

They are satisfied by a prolonged congress. (Ar. V. 2; Ps. II. 27; Rp. VII. 48; Rk. 64).

MĀLĀKARA is the garland-maker. A Nāyaka can seek his help in winning over his beloved woman. (Ks. I. 5. 34).

MĀLYAGRANTHANA-VIKALPA is the art of making various kinds of garlands. It is one of the sixty-four Arts. See Kalā. (Ks. I. 3-15).

MITRA means friends. The following are the kinds of friends : One who has played with you in the dust, that is, in childhood. One who is bound by an obligation. One who is of the same disposition and fond of the same things. One who is a fellow student. One who is acquainted with your secrets and faults, and whose faults and secrets are known also to you. One who is a child of your nurse. One who is brought up with you. One who is a hereditary friend.

Such friends should posses the following qualities :—

They should tell the truth. They should not be changed by time. They should be favourable to your designs. They should be firm. They should be free from covetousness. They should not be capable of being gained over by others. They should not reveal your secret.

Cārāyaṇa says that citizens form friendship with washermen, barbers, cowherds, florists, druggists, betel-leaf sellers, tavern-keepers, beggars, Pīṭhamardas, Viṭas and Vidūṣakas, as also with wives of all these people. (Ks. I. 5. 32-34; Kcū. I. 5. 32).

MĪLITA is a kind of kissing. While the husband approaches his mouth somewhat forcibly to that of his wife, who is angry with him and hence refuses to kiss him, but touches his lips with those of her own, it is called Mīlita. (Ar. IX. 13.).

MIŚRIṬA-PRAKĀRA means mixed types of men or women. (See Śaśa, Vṛṣa and Aśva for pure types of men, and Mṛgī, Vaḍavā and Hastinī for pure types of women, on the basis of the sizes of their genital organs).

We may encounter individuals ,who do not come under any of these pure categories and their size of the sexual organs may diverge from the standards given under the pure types. Such mixed types represent extreme or very poor examples of their types and their characteristics may be intermediate or over-lapping. Therefore, in dealing with such types the expert should go by the sum total of the characteristics present in them. (Rr. III. 36-37).

MUKHA-KAṆṬAKA-HARAṆA means methods for the removal of pimples which mar the beauty of the face.

First prescription :—Take Vaca (*Acorus Calamus*), white Lodhra and Dhānyaka (*Coriandrum Sativum*), pound them with water and apply to the face for three days : the pimples which break out upon the skin of the face of young people of both the sexes will presently disappear.

Second prescription :—Let a man pound the thorns of Śālmalī (*Bombax Malabaricum, Bombax Heptaphylla*) in milk and apply to the face : the pimples surely disappear.

Third prescription :—Take Lodhra, rock salt, Siddhārtha or mustard seed and Vaca; knead them together with water and rub paste upon the cheeks : the pimples will disappear gradually. (Ar. VI. 88-90; Cf. also Rk. 197).

MUKHA-NĪLI-HARAṆA means methods for removing black spots on the skin of the face.

First Prescription :—Take Tila, two kinds of Jīraka, viz. white (*cuminum-cyminum*) and black (*Nigella Sativa, Nigella Indica*) and Siddhārtha or mustard; levigate them in milk and apply the compound to the face for seven says. The black spots will disappear and the face will be clear and bright as the moon.

Second Prescription :—Take Gairika or Ochre, Śoṇa or

Sindūra (red oxide of mercury), Yaṣṭi madhu, Meghanāda or Tandūlia shrub (*Amaranthus Polygamus*), Turmeric and and Daruharidrā; levigate them with the sap of the crushed plantain stems, any apply the same to the affected skin. (Ar. VI. 91-92; Cf. also Rk. 198).

MUKHA-VĀSA-VIDHI is the method of causing the mouth to exhale a pleasant smell. It is achieved through certain preparations given below :

First preparation :—Pound together Dālacīnī (*Cinnamonum Zyeylanicum*), Tejapāta, Ilāyacī (Cardamom), Nakha, Nāgakesara, Jāyaphala; make pills and take them with betel.

Second preparation :—Pound together Nāgakesara, Kernel of Bera, Thūnera, Jāvitrī (the Aril of *myristica fragrans*), and prepare pills with honey. This perfumes the mouth when taken orally.

Third preparation :—Take every morning and evening for fifteen days the powder composed of Tālīśa, Nāgakesara and Kuṣṭha, and the mouth will exhale a fragrance similar to camphor. There is no doubt about it.

Fourth preparation :—If the powder composed of Kāmbojī-bīja and Kuṣṭha be taken with honey and clarified butter for a month, the fragrance of Ketakī flower exhales from the mouth.

Fifth preparation :—Pound the ashes of Apāmārga tree and steep them in the juice of mango-leaves; then dry them in the sun and take the powder every morning with betel. Thus the mouth will exhale a fragrance. This is the best of all the prescriptions for perfuming the mouth. (Ar. VII. 65-70; Cf. Ns. IV. 7-9).

For a few other similar prescriptions Cf. Ps. II. 66-68.

MUGDHATĀ is one of the Hāvas (s.v.). The innocent curiosities of a young wife come under this category. (Ns. XIII. 31-32).

MUṆDA means a female mendicant of any order. If she is versed in Arts she can be employed to act as a mediator

between a citizen and a courtesan in the event of a quarrel or misunderstanding. (Ks. I. 4. 35).

MUNI has been mentioned by Kokkoka and Kalyāṇmalla as an early writer on Kāmaśāstra. (Rr. X. 13, 26, 29; Ar. I. 4).

MUNĪNDRA has been mentioned by Kokkoka, Jyotirīśa, Padmaśrī, and Kalyāṇmalla as an early writer on Kāmaśāstra. (Rr. VI. 8. 11; VIII. 4; Ps. IV. 44. 47. 50. 53; V. 18. 39; Ns. 1. 16. 17. 24. 38; Ar. IX. 36).

MUNĪŚVARA has been mentioned by Kalyāṇamalla as an early writer on Kāmaśāstra. (Ar. VII. 41).

MUṢṬI—See PRAHAṆANA.

MŪKA-DŪTĪ is one of the eight kinds of Dūtīs or Go-betweens enumerated in the Kāmasūtras.

When a man sends a girl or a female servant to any woman under some pretext or other, and places a letter in her bouquet of flowers, or in her ear-ornaments, or marks something about her with his teeth or nails, that girl or female servant is called a Mute-Go-between. In this case the man should expect an answer from the woman through the same person. (Ks. V. 4, 61).

MŪḌHA-DŪTĪ is one of the eight kinds of Dūtīs or Go-betweens enumerated in the Kāmasūtras.

A woman who has gained the confidence of the innocent young wife of any man, and who has learned her secrets without exercising any pressure on her mind, and found out from her how her husband behaves to her; if this woman then teaches her the art of securing his favour, decorates her so as to show her love, and instructs her how and when to be angry or to pretend to be so, and then, having herself made marks of the nails and teeth on the body of the wife, gets the latter to send for her husband to show these marks to him, and thus

excite him for enjoyment, such is called this Go-between of an innocent young woman.

In such cases the man should send replies to his wife through the same woman. (Ks. V. 4. 58-59).

MŪLADEVA has been mentioned by Kokkoka as an ancient writer on Kāmaśāstra. (Rr. V. 22).

MṚGA (Deer) is one of the kinds of men based on the size of their genital organ. (Rm. 3, 8).

This type is a paragon, virtuous, truthful and courteous, having an eight fingers long penis and handsome. (Rm. 36; Sd. 18-19; Ps. II. 11; Rk. 28).

MṚGĪ means a she-deer. The word, however, has been used to designate a kind of woman so named on the basis of the depth of her Yoni (Vagina). (Ks. II. 1. 1). Union between a Mṛgī woman and Śaśa man has been considered equal, while that between a Mṛgī woman and Vṛṣa or Aśva man as unequal. (Ks. II. 1. 3). The Mṛgī woman has the following three ways of lying down for congress :

(i) Utphullaka (widely opened position). (ii) Vijṛmbhitaka (yawning position). (iii) Indrāṇika (the position of the wife of Indra).

Characteristics : She has a shapely head, thick curling hair, a slender body with plump buttocks; little nostrils, flashing teeth, beautiful lashes, red lips, rosy hands and feet, delicate and well-proportioned arms, oval ears, cheeks and throat; hips and thighs not overgrown, neat ankles, the swaying gait of a mighty elephant. She is full of desire—her breasts are high—she is tender and easily moved as a stalk of bamboo; of moderately hot temper, greedy for love-making, eats little, has a love-juice that smells of flowers; her fingers are even, her speech slow and tender, her queynt is deepset and six fingers both in breadth and depth. She is straight-grown and amorous. (Rr. III. 17-21; Ns. XIV. 5-11; Ps. II. 14; Rp. II. 3-8; Rk. 15-20).

MEṢA-KUKKUṬA-LAVAKA-YUDDHA-VIDHI is the knowledge of conducting the fights of sheeps, cooks and other birds. It is one of the sixtyfour Arts. See Kalā. (Ks. I 3, 15).

MAIREYA was a kind of liquor used by ancient Indians.

MOṬṬĀYITA is one of the Hāvas. During the description about her husband, when a wife yawns, scratches and stretches, then her behaviour comes under this category. (Ns. XIII. 27-28).

MOHANA is a state when pleasure from union removes entirely all other occuptions of the mind. It is a synonym of SURATA (s.v.). (Ks. II. 1. 32).

MLECCHA signifies, perhaps some foreign tribes; most probably people of N.W. Frontier Provinces, Afghanistan and Baluchistan.

Women of these places are distinguished by bad odour of their body. They are ignorant of the dalliance with kissing and embracing, and are satisfied with a light congress. (Ar. V. 18).

MLECCHITA-VIKALPA is the science of a code-language. It is one of the sixtyfour Arts. See Kalā. (Ks. I. 3. 15).

YA

YAKṢA are a sort of heavenly beings whose chief, Kuvera Vaiśravaṇa, is the Treasurer of heaven and he has been depicted as an elderly pot-bellied man. The capital of Kuvera is Alkā situated perhaps in some unknown part of Himalayas where there is eternal spring.

YAKṢARĀTRI is a kind of festivity in which puzzling entertainments are organised. (Ks. I. 4, 27).

YAKṢASATTVĀ-STRĪ is the woman of nature-spirit

type. She has absolutely no respect for dignified persons, likes public gardens and taverns; delights in coition and is liable to Tantrums. (Rr. IV. 14).

Her complexion is fair like *campaka* flower, she has large and fleshy breasts and is devoid of shame. She is fond of flesh and wine; is of irascible temper and always desires amorous play. (Ar. IV. 13; Ps. I. 31; Rp. II. 75; Rk. 56).

YANTRA-MĀTṚKĀ is the art of making automatic mechanical apparatuses. It is one of the sixtyfour Arts See Kalā. (Ks. I. 3. 15)

YAŚODHARA is the name of a person who wrote the famous commentary known as Jayamaṅgala on the Kāmasūtra of Vātsyāyana.

YUGMA-PADA—See ĀSITAKA-BANDHAS.

YONI means Vagina. Its depth and diameter, according to Vātsyāyana may be six, nine or twelve finger-breadths and according to these three sizes women can be of three respective kinds, viz. Mṛgī (gazelles), Vaḍavā (mares) and Hastinī (elephant). (Ks. II. 1. 2; Rr. III. 1).

Anaṅgaraṅga specifies kinds of Yonis. In order of superiority they are as follows :

(1) The inside of some of the Yonis is soft like the pollen of a lotus. (2) The surface of the vaginal wall of some Yonis is studded with flesh-knots (i.e. pappillae). (3) The surface of some abound in folds or wrinkles. (4) Some are rough like the tongue of a cow.

There is a Nāḍī, i.e. a tubular organ within the vagina resembling the male organ in shape, which, when agitated by the Liṅga (male penis), always secretes Kāmasalila (fluid) from the Kāmātapatra (umbrella of Kāma). This is called *syanda* or the secretive organ.

The organ which looks like the nose, situated a little above the vaginal orifice, is full of sensory nerves, and is called *madana-chatra* (umbrella of Love God) or clitoris.

There is a Nāḍī called Pūrṇa-candra or the Full Moon, not very far from the vaginal orifice which is full of Kāmasalila (vaginal fluid). The woman attains her orgasm when the Kāmasalila is secreted. This is the opinion of the ancient scholars. (Ar. IV. 30-35).

The Nāgarasarvasva tells us that there are six *mada-Nāḍis* in the vagina which arouse the desire for intercourse. Their names are Satī, Asatī, Subhagā, Durbhagā, Putrī and Duhitriṇī. Out of these the Satī is situated on the left and the Asatī on the right side in the vagina. In the centre and a little inside the vaginal orifice are situated the Subhagā and Durbhagā Nāḍīs. In the innermost part of the orifice, on the left is situated the Putrī and on the right side is Duhitriṇī. The activation of Satī agitates the Asatī, while the activation of Asatī satisfies the Satī. Excessive activation of Satī-nāḍī alone satisfies a chaste woman, while the Asatī satisfies only the unchaste woman.

The activation of Subhagā-nāḍī makes a woman beautiful. The organs of her body become smooth and the breasts are hardened.

Activation of Durbhagā-nāḍī spoils the complexion of a woman. She becomes lean and soon starts looking old.

Activation of Putrī-nāḍī makes a woman young, while the activation of Duhitriṇī leads a woman to give birth to a daughter.

Activation of both Putrī and Duhitriṇī-Nāḍīs leads to the birth of an important offspring.

Therefore, one should be careful at the time of intercourse, in activating the various Nāḍīs so that he may obtain desired results. (Ns. XIX. 1-12; Cf. Pau. 27ff; 36; 48-50; Ps. II. 37ff.; Rp. IV. 1ff.; 19ff.; 32ff. where two more Nāḍīs have been named, viz. Madanadolā, and Kāmātapatrā. Activation of these Nāḍīs with the finger excites the woman and the vaginal discharge becomes profuse).

The depths of Yonis also differ according to the class of women. The Yoni of Mṛgī is six Aṅgulas deep; of Vaḍavā is

nine Aṅgulas deep and that of Hastinī is twelve Aṅgulas. (Rp. IV. 2-3; Rk. 92-95).

YONI-SAṂSKĀRA means toilet of the Vagina so that it may be deodorised. The following recipes may be useful :

First Recipe :—Take some Jāti (Jasmine) flowers and boil with mustard oil over a slow fire. If the Yoni be anointed with this preparation both internally and externally, it will deodorise the parts and a sweet scent will emanate at the time of congress.

Second Recipe :—Take some Devadāru (*Pinus deodara*) wood, sesamum, bark of Ariṣṭa (*Sapindus mukorossi*), bark of pomegranate (*Punica granatum*), and black Dhatūra (*Datura stramonium*); pound them, boil in Tila (sesamum) oil, and apply as before (see first recipe above) and the affect will also be the same (Ar. VI. 47-48; Cf. Ps. III. 11-21 for similar prescription, mainly for the contraction of the vagina; IV. 28ff.; Rk. 149-157).

RA

RAKṢAḤ-SATTVĀ-STRĪ is a woman of devilish temperament. She loves violence, hates Brahmanas, Devas and Guru; is non-vegetarian, cruel; roams in the night without any fear; and has red eyes. (Rp. II. 85-86).

RATA is unions of body and spirit alike. It is a synonym of SURATA (s.v.). (Ks. II. 1. 32) or sexual congress.

Rata is of the following seven kinds : (i) Rāgavat (loving congress); (ii) Āhāryarāga (congress of subsequent love); (iii) Kṛtrima rāga (congress of artificial love); (iv) Vyavahita-rāga (congress of transferred love); (v) Poṭārata (congress like the eunuchs); (vi) Khala-rata (deceitful congress); and (vii) Ayantrita-rata (congress of spontaneous love). (Ks. II. 10. 14; Kcū. II. 10, 24-25).

RATĀBHILĀṢA-CINH means signs of desire for sexual union in a women.

The experienced persons can understand by the following symptoms that a woman desires sexual union :

(1) When she ties and unties the hair again and again at the sight of the lover. (2) When she intentionally neglects to cover her breasts with her dress. (3) When she bites her lower lip with her teeth. (4) While walking she stops for a moment looking shy without a cause. (5) When she kisses again and again a little boy who happens to be by her side. (6) When she stretches her body as if to get over lassitude. (7) When she yawns unnecessarily. (8) When she obstructs the way for nothing. (9) When she looks at her own armpits and smiles appreciatively. (10) When she embraces her female friend, speaks loudly sweet words to her and asks for her answer in the same vein. (11) When she does not speak distinctly and clearly. (12) When she looks ashamed without a cause and smiles. (13) When she delays on some pretext. (14) When she scratches her head. (Ar. IV. 38-39).

RATĀRAMBHA means the techniques and formalities observed at the time of beginning the congress. In the pleasure-room decorated with flowers and fragrant purfumes (see Bhavana-vinyāsa and Kakṣa-vinyāsa), attended by his friends and servants, the citizen should receive the woman, who will come bathed and dressed and will invite her to take refreshment and to drink freely. He should then seat her on his left side, and holding her hair, and touching also the end knot of her garment, he should gently embrace her with his right arm. They should then carry on an amusing conversation on various subjects, and may also talk suggestively of things which would be considered as coarse, or not to be mentioned generally in society. They may then sing, either with or without gesticulations, and play on musical instruments, talk about the arts, and persuade each other to drink. At last, when the woman is overcome with love and desire, the citizen should dismiss the people that may be with him giving them flowers, ointments, and betel leaves; and then when the two are left alone, they should proceed as has been described under Rata (s.v.). (Ks. II. 10, 1-5; Kcū. II. 10, 1-9).

RATĀVASĀNA means the end of congress. At the end of congress, the lovers, with modesty and not looking at each other, should go separately to the washing room. After this, sitting in their own places they should eat some betel-leaves, and the citizen should apply with his own hand to the body of the woman some pure sandalwood ointment or ointment of some other kind. He should then embrace her with his left arm, and with agreeable words should cause her to drink from a cup held in his own hand, or he may give her water to drink. They can then eat sweatmeats or anything else according to their liking and may drink fresh juice, soup, gruel, extracts of meat, *sherbat*, the juice of mango fruits, the extract of the juice of the citron tree mixed with sugar, or anything that may be liked in different countries, and known to be sweet, soft, and pure. The lovers may also sit on a terrace of the palace or house, and enjoy the moonlight, and carry on an agreeable conversation. At this time too, while the woman lies in his lap, with her face toward the moon, the citizen should show her the different planets, the morning star, the polar star and the seven Ṛṣis or the Great Bear.

Lovers will find that if they dally with each other in pleasing ways and so create confidence in each other, both at the commencement (See Ratārambha) and at the end of congress they will heighten the love between them. These acts please their tastes, dispel anger and enhance love. Acts such as Hallīsaka (s.v.) and other dances, songs, dramatic performances, women moving in a circle and singing, gazing at the moon and the stars with love-laden eyes, glistening with emotion also serve the same end. If the lovers are reminiscent of the pleasure of their first meeting, and the pain of separation, they find they become passionate and express their passion through embraces and kisses. (Ks. II. 10, 6-13; Kcī. II. 7, 14; II. 10, 10-19; Bk. II. 51-55).

RATĀVASTHĀPANA implies establishment of the kinds of union between men and women according to the dimensions of the genital organs, force of desire or passion, and

time. Men and women, both have been divided into three classes each, on the basis of the dimension of their genitals. Thus men have been classified as Śaśa (Hare), Vṛṣa (Bull) and Aśva (Horse). Women also correspondingly have been divided into three classes as Mṛgī (she-deer), Vaḍavā (Mare) and Hastinī (she-elephant).

Pramāṇa-bheda : The union between men and women of different classes have been considered as equal or unequal. Thus there are three equal unions between persons of corresponding dimensions, and six unequal unions when the dimensions do not correspond. The following Table shows the nine combinations of the said unions.

Equal			Unequal		
Men	Women	Quality	Men	Women	Quality
Hare	Deer	Excellent	Hare	Mare	Low
Bull	Mare	,,	Hare	Elephant	Lowest
Hores	Elephant	,,	Bull	Deer	High
			Bull	Elephant	Low
			Horse	Deer	Highest
			Horse	Mare	High

In the unequal unions, when the Male exceeds the Female in point of size, his union with a woman who is immediately next to him in size is called high union and is of two kinds; while his union with the woman most remote from him in size is called the highest union, and is of one kind only. On the other hand, when the Female exceeds the Male in point of size, her union with a man immediately next to her in size is called low union and is of two kinds; while her union with a man most remote from her in size is called the lowest union and is of one kind only.

In other words, the Horse and Mare, the Bull and Deer, form the high unions; while the Horse and Deer form the Highest union. On the Female side, the Elephant and Bull, the Mare and Hare form low unions; while the Elephant and the Hare make the lowest union. There are, then, nine kinds of Unions according to the dimensions of the Genitals.

Amongst all these, equal unions are the best; those of superlative degree, that is, the highest and the lowest, are the worst and the rest are Middling and with them the high are better than the low, because in high unions it is possible for the Male to satisfy his own passions without injuring the Female, while in the low it is difficult for the female to be satisfied by any means.

Ratyāveśa-bheda, means classification of Unions according to the intensity of passions.

The Unions between Men and Women have been said to be of Nine kinds according to the Force of Passion or carnal desire. These are as follows :

	Men	*Women*		*Men*	*Women*
1.	Small	Small	6.	Middling	Small
2.	Middling	Middling	7.	Middling	Intense
3.	Intense	Intense	8.	Intense	Small
4.	Small	Middling	9.	Intense	Middling.
5.	Small	Intense			

A man, whose desire at the time of sexual unions is not great, whose semen is scanty, and who cannot bear the warm embraces of the female, is called a man of small pasions.

Those who differ from this temperament are called men of Middling passions; while those of intense passions are full of desire.

In the same way, women are also supposed to have the three aforesaid degrees of feeling.

Kālabheda, means divisions of union according to Time. From this point of view there are three kinds of Men and Women : (i) the Short-timed; (ii) the Moderate-timed; and (iii) the Long-timed; and of these, as in case of the previous two criteria also, there are Nine kinds of Unions. Here, however, there is a difference of opinion about the Female. A summary of opinions and counter-opinions in this regard is as follows :

Auddālaka says : "Females do not emit as males. The males simply remove their desire, while the females, from

their consciousness of desire, feel a certain kind of pleasure which gives them satisfaction, but it is impossible for them to tell you what kind of pleasure they feel. The fact from which this becomes evident is that males, when engaged in coition, cease of themselves after emission and are satisfied, but it is not so with females."

This opinion is, however, objected to on the grounds, that if a male be long-timed, the female loves him the more, but if he be short-timed she is dissatisfied with him. And this circumstance, some say, would prove that the female emits also.

But this opinion does not hold good, for if it takes a long time to allay a woman's desire, and during this time she is enjoying great pleasure, it is quite natural then that she should wish for its continuation. And on this subject there is a verse as follows :

"By unions with men the lust, desire, or passion of women is satisfied, and the pleasure derived from the consciousness of it is called their satisfaction."

The followers of Bābhravya, however, say that the semen of women continues to fall from the beginning of the sexual union to its end; and it is right that it should be so, for if they had no semen there would be no embryo.

To this there is an objection. In the beginning of coition the passion of the woman is middling, and she cannot bear the vigorous thrusts of her lover; but by degrees her passion increases until she ceases to think about her body, and then finally she wishes to stop from further coition.

This objection, however, does not hold good, for even in ordinary things that revolve with great force, such as a potter's wheel or a top, we find that the motion at first is slow, but by degrees it becomes very rapid. In the same way the passion of the woman having gradually increased, she has a desire to discontinue coition, when all the semen has fallen away. And there is a verse with regard to this as follows :

"The fall of the semen of the man takes place only at the

end of coition while the semen of the woman falls continually; and after the semen of both has all fallen away then they wish for the discontinuance of coition."

Lastly Vātsyāyana is of the opinion that the semen of the female falls in the same way as that of the male.

Now, someone may ask here: If men and women are beings of the same kind, and are engaged in bringing about the same results, why should they have different work to do?

Vātsyāyana says that this is so because the ways of working, as well as the consciousness of pleasure in men and women are different. The difference in the ways of working, by which men are the actors and women are the persons acted upon, is owing to the nature of the male and the female; otherwise the actor would be sometimes the person acted upon, and *vice versa*. And from this difference in the ways of working follows the difference in the consciousness of pleasure, for a man thinks, "This woman is united with me," and a woman thinks, "I am united with this man."

It may be said that if the ways of working in men and women are different, why should there not be a difference, even in the pleasure they feel, which is the result of those ways?

But this objection is groundless, for the person acting and the person acted upon being of different kinds, there is a reason for the difference in their ways of working, but there is no reason for any difference in the pleasure they feel, because they both naturally derive pleasure from the act they perform.

On this again some may say that when different persons are engaged in doing the same work, we find that they accomplish the same end or purpose; while, on the contrary, in the case of men and women we find that each of them accomplishes his or her own end separately and this is inconsistent. But this is a mistake, for we find that sometimes, two things are done at the same time; as for instance in the fighting of

rams, both the rams receive the shock at the same time on their heads. Or in throwing one wood-apple against another, or in a fight or struggle of wrestlers. If it be said that in these cases the things employed are of the same kind, it is answered that even in the case of men and women, the nature of the two persons is the same. And as the difference in their ways of working arises from the difference of their conformation only, it follows that men experience the same kind of pleasure as women do. There is also a verse on this subject as follows :

"Men and women being of the same nature feel the same kind of pleasure, and, therefore, a man should marry such a woman as will love him ever afterwards."

The pleasure of men and women being thus proved to be of the same kind, it follows that in regard to time there are nine kinds of sexual intercourse, in the same way as there are nine kinds according to the force of passion.

There being thus nine kinds of union with regard to dimensions, force of passion, and time, respectively, by making combinations of them innumerable kinds of unions would be obtained. Therefore in each particular kind of sexual union, men should use such means as they may think suitable for the occasion.

At the first time of sexual union the passion of the male is intense and his time short, but in subsequent unions on the same day the reverse of this is the case. With the female, however, it is the contrary, for at the first time her passion is weak, and her time long, but on subsequent occasions on the same day her passion is intense and her time short, until her passion is satisfied.

This part of the Kāmaśāstra (Erotics), which treats of sexual union, is also called "Sixtyfour" or *Catuḥṣaṣṭi*. Some old authors say that it is so called because it contains sixty-four chapters. Others are of the opinion that the author of this part being a person named Pāñcāla, and the person who recited the part of the Ṛgveda called "Daśatayī", which

contains sixtyfour verses, being called Pāñcāla, the name "sixtyfour" has been given to the part of the work in honour of the Ṛgveda.

The followers of Babhravya, on the other hand, say that this part contains eight subjects : Embrace (*Āliṅgana*), Kissing (*Cumbana*), Scratching with the nails or fingers (*Nakhakṣata*), biting (*Dantakṣata*), lying down (*Saṁveśana*), making various sounds (*Sītkṛta*), playing in congress the part of man (*Puruṣāyita*), and the mouth-congress (*Auparīṣṭaka*). Each of these subjects being of eight kinds, and eight multiplied by eight being sixtyfour, this part is, therefore, named "Sixtyfour". But Vātsyāyana affirms that as this part contains also the following subjects, namely striking, crying, the acts of a man during congress, the various kinds of congress, and other subjects, the name "Sixtyfour" is given to it only accidentally. As for instance, we say this tree is *Saptaparṇa* or seven-leaved, this offering of rice is *Pañcā-varṇa* or five-coloured; but nither the tree has seven leaves nor rice is of five colours. Thus this Sixtyfour is more figurative than real. (Ks. II. 1, 3-38; /2, 1-5; Rr. III. 1-7; Kcū II. 1, 20-21; Cf. also Pau. 4ff.; Rp. VI. 1ff.; VII. 1ff.; 36ff.; Rk. 84-91; Śṛdī. II. 27-38; III. 94-115).

RATI means pleasure derived from union between man and woman. The Kāmasūtra furnishes several synonyms of Rati, which are as follows :—

Rasa : pleasure experienced physically.
Rati : pleasure experienced mentally.
Prīti : pleasure due to contact of minds.
Bhāva : when love is generated through physical union.
Rāga : when love fills the soul.
Vega : when the fluid drips during physical union.
Samāpti : point of orgasm for both parties. (Ks. II. 1, 32. See RATYĀVASTHĀPANA. Rp. VII. 36ff.; Rk. 84-91).

RATI-TITHI means the days of lunar months when passion of the four kinds of women (Padminī, Citriṇī, Śaṅkhinī and Hastinī) are excited.

The Padminī gets greatest amount of pleasure from sexual act on the first, second, fourth and fifth day of the lunar fortnight.

The Citriṇī gets greatest pleasure on the 6th, 8th, 10th, and 12th day; the Śaṅkhinī on the 3rd, 7th, 11th, and 13th day; while Hastinī on the 9th, 14th, the full-moon and the new-moon day. (Ar. I. 18).

RATIMAÑJARĪ is a small work by Jayadeva on Indian Erotics running into sixty verses only. It contains classification of men and women, erogenous zones and days on which they are excited, and other topics of Erotics. (Rm. 1, 2). It includes the most complete extant account of oral techniques, eight modes each for man and for woman.

RATIRATNAPRADĪPIKĀ is a work on Indian Erotics by Devarāja. It runs into seven chapters wherein he deals with embracing, kissing, postures of congress and various other sub-topics. The work also contains a classification of women according to their temperament which is not found in other works on Erotics.

The work belongs to the 15th. century A.D. and includes the most complete extant account of oral techniques and eight modes for man and for woman.

RATIRAHASYA is one of the most important of the Erotic works of India. It ranks second only to the famous Kāmasūtras of Vātsyāyana.

This work was composed by Kokkoka, as a light to satisfy the curiosity of one Vainyadatta concerning the art of love. It is a concentrate made from the true milk of the most admirable ancient authorities, rendered down by zealous research to a sweet, precious and youth-giving science, that which invites young girls to the enjoyment of love, and is honoured, even among the Gods, before all other studies; let the knowledgeable, therefore, profit by it and act upon it.

The aim of the book is to show how the woman who seems unattainable can be won, how when she is won, she can be

made to love, and how rightly to handle her in intimate matters.

In the selection and treatment of the subject-matter its author claims to have added quite a few new things to the teachings of Vātsyāyana. He says that the reputation of Vātsyāyana is worldwide, yet where other authorities have made plain, matters which he left obscure, it is profitable for the slow-witted if their comments are included, and such additions come fittingly under the title of exposition. He, therefore, in the first place, gives the system of Nandikeśvara and Goṇikāputra, and then that of Vātsyāyana after that. (Rr. I. 1-9).

RATYĀVEŚA-PRAKĀRA means the intensity of passion between men and women for union. Kinds of union have also been determined on the basis of such passions. (Ks. II. 1, 5). See RATĀVASTHĀPANA.

RANTIDEVA has been mentioned by Jyotirīśa as an early writer on Kāmaśāstra. (Ps. I. 3; III. 36, 42).

RASA means pleasure experienced physically and is a synonym of Rati. See RATI. (Ks. II. 1. 32).

RASANĀ-YUDDHA is a form of kissing. See Jihvā-yuddha.

RASĀNTARA is a method for pleasing and winning the favour of a displeased woman. The main features of this method are terrorising and flattery. (Rp. VI. 20).

RAHAḤ is mutual love of man and woman where other men and women are totally excluded. It is a synonym of SVRATA (s.v.). (Ks. II. 1, 32).

RĀKṢASA-VIVĀHA is an inferior form of marriage which is usually condemned. When the lover, with the connivance of the nurse, carries off the girl from her house while she is asleep, and then, having enjoyed her before she recovers from her sleep, marries her, it is called Rakṣasa-

vivāha and is condemned by all the Śāstras. When the girl goes to a garden or to some village in the neighbourhood, and the man, with his friends falls on her guards, kills them or frightens them away and forcibly brings and enjoys and marries her, it is again a Rākṣasa-vivāha. (Ks. III. 5. 27; Kcū. III. 5, 16-20).

RĀGA arises when love fills the soul. It is a synonym of Rati. See RATI. (Ks. II. 1. 32).

RĀGADĪPANA-CUMBANA is a kind of kissing meant for enkindling love. When a woman looks at the face of her lover while he is asleep and kisses it to show her intention or desire, it is called a kiss that kindles love. (Rāgadīpana-Cumbana). (Ks. II. 3, 24; Kcū. II. 3, 26).

RĀGAVAT implies loving congress. When a man and a woman who have been in love with each other for some time, come together with great difficulty, or when one of the two returns from a journey, or is reconciled after having been separated because of a quarrel, then congress is called the loving congress. It is carried on according to the liking of the lovers and for as long as they choose. (Ks. II. 10, 15-16; Kcū. II. 10, 25-27; Cf. Ps. II: 44ff.; Rp. VI. 3-5).

RĀJAPUTRA has been mentioned by Dāmodara as an early writer on Kāmaśāstra. (Km. 77, 123).

RĀJA-PARA-STRĪ-GAMANA means the enjoyment of others' wives by a King. It is said that the Kings and their Ministers have no access to the abodes of others. Moreover, their mode of living is constantly watched and observed and imitated by the people at large. Just as the entire living world get up by the rise of the Sun and go to sleep when the Sun sets, so the behaviour of Kings and his men in authority, provide the moral guide-line to his subjects. Therefore, the Kings and persons in authority should not do any improper act in public, since such are reprehensible for one in their position, and would be deserving censure.

But if they find that such an act is necessary to be done, they should make use of the proper means, which may be as follows :

(i) During the festivals of the eighth moon in the bright half of the month of Mārgaśīrṣa (tenth month of Hindu calendar), as also during the moonlight festival of the month of Kārtika (eighth month of Hindu calendar) and the spring festival of Caitra (first month of Hindu calendar) the women of cities and towns generally visit the women of the King's harem in the royal palace. These visitors go to the several apartments of the women of the harem, as they are acquainted with them, and pass the night in conversation, and after proper sports and amusements go away in the morning. On such occasions a female attendant of the King, who may be acquainted with woman whom the King desires, should loiter about and accost the woman concerned when she sets out to go home, and induce her to come and see the amusing things in the palace. Even before these festivals the attendant should have caused it to be intimated to this woman that on the occasion of the festival she would show her all the interesting things in the royal palace. Accordingly she should show her the bower of the coral creeper, the garden house with its floor inlaid with precious stones, the bower of grapes, the building on the water, the secret passages in the walls of the palace, the pictures, the sporting animals, the machines, the birds and the cages of the lions and the tigers. After this, when alone with her, she should tell her about the love of the King for her and describe to her the good fortune which would attend upon her union with the King, giving her at the time a strict promise of secrecy. If the woman does not accept the offer, the attendant should conciliate and please her with handsome presents befitting the position of the King, and having accompanied her for some distance, should dismiss her with great affection.

(ii) Or, having made the acquaintance of the husband of

the woman whom the King desires, the wives of the King should get the wife to pay them a visit in the harem, and on this occasion a female attendant of the King, having been sent thither, should act as described above.

(iii) Or, one of the King's wives should get acquinted with the woman that the King desires, by sending one of the female attendants to her, who should, on their becoming more intimate, induce her to come and see the royal abode. Afterwards, when she has visited the harem, and acquired confidence, a female confidante of the King, sent thither, should act as described above (See (i) above).

(iv) Or, the King's wife should invite the woman whom the King desires, to come to the royal palace, so that she might see the practice of the art in which the King's wife may be skilled, and after she has come to the harem, a female attendant of the King, sent thither, should act as before described (See (i) above).

(v) Or, a female beggar, in league with the King's wife, should say to the woman desired by the King, and whose husband may have lost his wealth, or may have some cause for fear from the King : "This wife of the King has influence over him; she is moreover naturally kindhearted, and we must, therefore, go to her in this matter. I shall arrange for your entrance into the harem, and she will do away with all cause of danger from the King." If the woman accepts this offer, the female beggar should take her two or three times to the harem, and the King's wife there should give her a promise of protection. After this, when the woman, delighted with her reception and promise of protection, again goes to the harem, then a female attendant of the King, sent thither, should act as directed above.

(vi) What has been said above regarding the wife of one who has some cause for fear from the King applies also to the wives of those who seek service under the King or who are oppressed by the King's Ministers, or who are poor, or who are not satisfied with their position, or who are desirous of

gaining the King's favour, or who wish to become famous among the people, or who are oppressed by the members of their own caste or who want to injure their caste-fellows, or who are spies of the King, or who have any other object to attain.

(vii) Lastly, if the woman desired by the King be living with some person who is not her husband, then the King should cause her to be arrested, and having made her a slave because of her crime, should place her in the harem. Or, the King should cause his ambassador to quarrel with the husband of the woman desired by him, and should then imprison her as the wife of an enemy of the King, and by this means should place her in the harem.

The above mentioned ways of gaining over the wives of other men are chiefly practiced in the palaces of the Kings. But a King should never enter the abode of another person, for Ābhira (an ancient King) the King of the Koṭṭas, was killed by a washerman while in the house of another; and in the same way Jayasen, the King of Kāśi, was slain by the commandant of his own cavalry.

But according to the customs of some countries there are facilities for the Kings to make love to the wives of other men. Thus in the country of the Āndhras newly married daughters of the people thereof enter the King's harem with some presents on the tenth day of their marriage and having been enjoyed by the King are then to serve him. In the country of Vidarbha the beautiful wives of the inhabitants pass a month in the King's harem, under the pretense of affection for the King. In the country of the Aparatakas the people gave their beautiful wives as presents to the ministers and the Kings. And lastly, in the country of Saurāṣṭra the women of the city and the country enter the royal harem for the King's pleasure either together or separately.

The above and other ways are the means employed in different countries by the Kings with regard to the wives of other persons. But a King who has the welfare of his people

at heart, should not on any account, put them into practice. A King who has conquered the seven enemies of mankind—*Kāma* (Lust), *Krodha* (Anger), *Lobha* (Greed), *Moha* (Delusion), *Mada* (Pride), *Ajñāna* (spritual ignorance) and *Matsara* (Envy)—becomes the master of the whole earth. (Ks. V. 5, 1-4; 11-37).

RĀTRI-SAMBHOGECCHĀ means the time in the night when different classes of women, the Padminī, Citriṇī, Śaṅkhinī and Hastinī, are most excited.

The Padminī melts in the fourth quarter of night, the Citriṇī in the first and the Śaṅkhinī in the third quarter of the night. The Hastinī gets her orgasm during the whole night and the second half of the day.

The Padminī, according to her temperament, gets scarcely any pleasure in the night congress but as the lotus enfolds its petals at the rise of the sun, so she gets her satisfaction in the daytime even from a boy lover (Ar. I. 18-20).

Kokkoka differs from the above timings given by Ar. According to him the days for Citriṇī are the 2nd, 4th, 6th, 8th, 10th and the 12th; Śaṅkhinī gets highest amount of pleasure on the 1st, 3rd, 11th and the 13th; and Hastinī on the 7th, 9th, 14th and the full-moon and the new-moon days. He fixes none of the days for Padminī.

According to Kokkoka the time for Citriṇī's satisfaction is the first quarter of the day or night; that for Śaṅkhinī is the third quarter; for Hastinī it is second quarter and for Padminī it is the fourth quarter. (Rr. II. 1-17). See also CANDRA-KALĀ.

RŪPĀJĪVĀ is one of the sub-types of courtesan. See Veśyā. (Ks. VI. 6. 50).

REKHĀ depicts a kind of nail-mark (Nakhakṣata) where the shape of the mark is linear. Such a mark can be made on any part of the body. (Ks. II. 4, 4. 17; Rr. VIII. 4; Kcū. II. 4, 19; Rp. III. 57).

ROHIṆĪ is the designation of a nine year old girl. She can be captivated (See Vaśīkaraṇa) by the gifts of betel leaves, fragrant oils, scents, beautiful flowers and camphor garlands, etc. (Rp. II. 39-42).

LA

LATĀVEṢṬITAKA is one of the four kinds of embraces between married couples. When a woman, clinging to a man as a creeper twines a tree, bends his head down to hers with the desire of kissing him and slightly makes the sound like *Sītkāra*, embraces him and looks lovingly towards him, it is called a Latāveṣṭitaka or an embrace entwining like a creeper. This takes place when the lover is standing and the woman plays the active role. (Ks. II. 2, 15. 17; Rr. VI. 4-5; Ar. IX. 2. 10; Kcū. II. 2, 13-14; Rp. III. 8. 9).

LALĀṬIKĀ is a method of embrace described by Suvarṇanābha, in which there is an embrace of the forehead. When either of the lovers touches the mouth, the eyes and forehead of the other with his or her own, it is called Lalāṭikā or an embrace of the forehead. (Ks. II. 2. 26; Rr. VI. 12; Ar. IX. 2. 5; Kcū. II. 2, 25-26; Rp. III. 20).

LALITA is one of the Hāvas (s.v.). When a woman manipulates her eye-brows and eyes in a pleasing manner, walks and moves her hands or feet in a charming manner, then her attractive manners or her entire appearance and gait, come under this category. (Ns. XIII. 35-36).

LĀṬA is the name of a province of Ancient India. According to Kāma Sūtra women of this country posses great impetuous desire and also make the sound *sit*. (Ks. II. 5-26).

They becomes intensely passionate with gentle love-blows and the use of nails and teeth. They love embraces, are very fiery, have very delicate limbs and dance at the prospect of the pleasure. (Rr. V. 13; Also Ar. V. 4).

These people, whose minds are loose with lust, kiss the armpits, the yoni (vagina), and the lower abdomen. This

practice, however, is not followed by the people of other places of India. (Ar. IX. 11-12; Ns. XX. 2; Rp. VII. 52.53; Rk. 66).

LĀḌA-KHĀNA was, most probably one of the sons of Ahmad Khan Lodi, Governor of Jaunpur under Sultan Sikandar Lodi (1488-1517 A.D.). He seems to have succeeded his father in his post. According to Kalyāṇamalla, the author of Anaṅga Raṅga, Lāḍa Khān acquired unlimited fame by making his steed easily swim across the streams, created by the tears from the eyes of the widows of the foes slain in battle. He was versed in the art of Love. The author of Anaṅga Raṅga reveals to have composed his work in order to please Lāḍa Khān. (Ar. I. 2-3).

LĀBHA-VIŚEṢA means special kinds of Gains for a courtesan.

When a courtesan is able to realize much money every day, by reason of many customers, she should not confine herself to a single lover. Under such circumstances she should fix her rate for one night, after considering the place, the season, and the condition of the people; also having regard to her own good qualities and good looks and after comparing her rates with those of other courtesans. She can inform her lovers and friends and acquaintances about these charges. If, however, she can obtain great gain from a single lover, she may resort to him alone, and live with him like a wife.

Now, the sages are of the opinion that when a courtesan has the chance of equal gain from two lovers at the same time, a preference should be given to the one who would give her the kind of thing she wants. But Vātsyāyana says that the preference should be given to the one who gives her gold, because it cannot be taken back like some other things, it can easily be received, and it is also the means of procuring anything that may be wished for. Of such things as gold, silver, copper bell-metal, iron, pots, furniture, beds, upper garments, undervestments, fragrant substances, vessels made of gourds,

ghee, oil, corn, cattle, and other things of like nature, the first, namely, gold is superior to all the others.

When the same labour is required to gain any two lovers or when the same kind of thing is to be got from each of them, the choice should be made by the advice of a friend, or it may be made from the lovers' personal qualities, or from the signs of good or bad fortune that may be connected with them.

When there are two lovers, one of whom is attached to the courtesan, and the other is simply very generous, the sages say that a preference should be given to the generous lover; but Vātsyāyana is of the opinion that the one who is really attached to the courtesan should be preferred, because he can be made to be generous, even as a miser gives money if he becomes fond of a woman; but a man who is simply generous cannot be made to love with real attachment. But among those who are attached to her, if there is one who is poor, and one who is rich, the preference is ofcourse to be given to the latter.

When there are two lovers, one of whom is generous, and the other ready to do any service for the courtesan, some sages say that the one who is ready to do the service should be preferred but Vātsyāyana is of the opinion that a man who does a service thinks that he has gained his object when he has done something once, but a generous man does not care for what he has given before. Even here the choice should be guided by the likelihood of the future good to be derived from her union with either of them.

When one of two lovers is grateful, and the other liberal, some sages say that the liberal one should be preferred; but Vātsyāyana is of the opinion that the former should be chosen, because liberal men are generally haughty, plain-spoken, and wanting in consideration towards others. Even though these liberal men have been on friendly terms for a long time, yet if they see any fault in the courtesan, or are told lies about her by some other woman, they do not care for

past services, but leave abruptly. On the other hand, the grateful man does not at once break off from her, because of a regard for the pains she may have taken to please him. In this case also, the choice is to be guided with regard to what may happen in the future.

When an occasion for complying with the request of a friend and a chance of getting money come together, the sages say that the chance of getting money should be preferred. But Vātsyāyana thinks that money can be obtained tomorrow as well as today, but if the request of a friend be not at once complied with, he may become disaffected. Even here, in making the choice, regard must be paid to future good fortune.

On such an occasion, however, the courtesan might pacify her friend by pretending to have some work to do, and telling him that his request will be complied with next day, and in this way secure the chance of getting the money that has been offered her.

When the chance of getting money, and the chance of avoiding some disaster come at the same time, the sages are of the opinion that the chance of getting money should be preferred, but Vātsyāyana says that money has only a limited importance, while a disaster that is once averted may never occur again. Here, however, the choice should be guided by the greatness or smallness of the disaster.

The gains of the wealthiest and best kind of courtesans are to be spent as follows :

Building temples, tanks, and gardens; giving a thousand cows to different Brāhmaṇs; carrying on the worship of the gods and celebrating festivals in their honour; and, lastly, performing such vows as may be within their means.

The gains of other courtesans are to be spent as follows :

Having a white dress to wear every day; getting sufficient food and drink to satisfy hunger and thirst; eating daily a perfumed *taṁbūla*, that is, a mixture of betelnut and betel leaves; and wearing ornaments gilt with gold. The sages say

that these represent the gains of all the middle and lower classes of courtesans, but Vātsyāyana is of the opinion that their gains cannot be calculated, or fixed in any way, as these depend on the influences of the place, the customs of the people, their own appearances and many other things.

When a courtesan wants to keep some particular man from some other woman, or wishes to get him away from some woman to whom he may be attached, or to deprive some woman of the gains realized by her from him; or if she thinks that she would raise her position, or enjoy some great good fortune, or become desirable to all men by uniting herself with this man; or if she wishes to get his assistance in averting some misfortune, or is really attached to him and loves him, or wishes to injure somebody through this means, or has regard to some former favour conferred upon her by him, or wishes to be united with him merely from desire—for any of the above reasons she should agree to take from him only a small sum of money in a friendly way.

When a courtesan intends to abandon a particular lover and take up with another one; or when she has reason to believe that her lover will shortly leave her, and return to his wives; or that having squandered all his money, and become penniless, his guardian or master or father would come and take him away; or that her lover is about to lose his position; or, lastly, that he is of a very fickle mind; she should, under any of these circumstances endeavour to get as much money as she can from him as soon as possible.

On the other hand when the courtesan thinks that her lover is about to receive valuable presents, or get a place of authority from the king, or be near the time of inheriting a fortune, or that his ship will soon arrive laden with merchandise, or that he has large stocks of corn and other commodities, or that if anything was done for him it would not be done in vain, or that he is always true to his word, then should she have regard to her future welfare, and live with the man like a wife.

In considering her present gains and her future welfare, a courtesan should avoid such persons as have gained their means of subsistance with very great difficulty, as well as who have become selfish and hard-hearted by becoming the favourites of Kings.

She should make every endeavour to unite herself with prosperous and well-to-do people, and with those whom it is dangerous to avoid or to slight in any way. Even at some cost to herself she should become acquainted with energetic and liberal-minded men, who, when pleased, would give her a large sum of money, even for very little service, or for some small things. (Ks. VI. 5. 1-39).

LIṄGAM means the phallus. According to Vātsyāyana, it can be in length and circumference, of three sizes, viz. of six, nine or twelve finger-breadths. According to these sizes, men also can be of three kinds, viz. Śaśa (hare), Vṛṣa (bullock) and Aśva (horse). (Ks. II. 1. 1; Rr. III. 1).

The Ratimañjarī describes two kinds of Liṅgam : (i) the club type which is stout; and (ii) the whistle type which is long and thin. (Rm. 34; Rk. 92-95).

LINGA-ĀKĀRA-VṚDDHI (VARDHANA YOGA) means the ways of enlarging the size of the Liṅga.

When a man wishes to enlarge his Liṅga, he should rub it with bristles of certain insects that are born from trees, and then, after rubbing it for ten nights with oils, he should again rub it with bristles as before. By continuing to do this a swelling will gradually be produced in the Liṅga, and he should then lie on a cot and cause his Liṅga to hang down through a hole in the cot. After this, he should take away all the pain from the swelling by using cool concoctions. The swelling, which is called 'Śuka', and is often brought about among the people of the Dravadian country, lasts for long.

If the Liṅga is rubbed with any of the following things, a swelling lasting for one month will be produced :

Asagandha (*Withania somnnifera*), Śabarakanda (*Symplocos*

racemosa), Jalaśūka (a kind of marine plant, *Vallisneria spiralis*), Bṛhatī (*Terminalia belarica*), butter of buffalo's milk, Hastikarṇa (*Alocasia macrorrhiza*), and Vajravallī (a creeper plant).

If any of the above things is boiled in water and the resultant fluid is massaged on the Liṅga, its enlargement lasting for six months can be obtained.

The enlargement of the Liṅga is also effected by rubbing it or moistening it with oil boiled on a moderate fire along with the seeds of pomegranate and the cucumber, the juices of Vālukā (*Vetiveria zizanioides*), and Bṛihatī (*Terminalia belarica*).

In addition to the above, other means may be learnt from experience and confidential persons. (Ks. VII. 2. 25-31; Ns. XII. 4-7; Sd. 46-47).

LIṄGA-VYADHANA means perforation of the Liṅga (Penis) like the lobes of the ear. The people of the southern countries think that true sexual pleasure cannot be obtained without perforating the Liṅga, and they, therefore, cause it to be pierced like the lobes of the ears of an infant for earings. Now, when a young man perforates his Liṅga, he should pierce it with a sharp instrument and then stand in water as long as the blood continues to flow. At night he should engage in sexual intercourse, even with vigour, so as to clean the hole. After this, he should continue to wash the hole with decoctions of pañca-kaṣayas (s.v.), and increase the size by putting into it small pieces of cane, and the *Wrightia antidysenterica*, thus gradually enlarging the orifice. It may also be washed with locorice mixed with honey, and the size of the hole increased by the fruit stalks of the sīsam tree (*Dalbergia sissoo*). The hole should also be annointed with a small quantity of oil.

In the hole made in the Liṅga a man may put *Apadravyas* (s.v.) of various forms, such as the round, the round on one side, the wooden mortar, the flower, the armlet, the bone of the heron, the goad of the elephant, the collection of eight

balls, the lock of hair, the place where four roads meet, and other things named according to their forms and means of using them. All these *Apadravyas* should be rough on the outside according to their requirements.

LIṄGA-STHŪLĪKARAṆA means making the penis thick. Women are never satisfied with a weak and thin penis. Therefore, following applications are being related for their satisfaction :

First application : Take equal parts of Balā (*Sida cordifolia*), Nāgabalā (*Sida gravcolens*), Kuṣṭha Baca (*Saussurea lappa*), Gaja-pippalī (*Scindapsus officinalis*), Aśvagandhā (*Withania somnifera, Physalis fluxuosa*), Karavīra i.e. Oleander (*Nerium odorum*), pound these well and apply the compound to the Liṅga with butter. The result will be that a very small Liṅga will become as large as that of a horse within a moment.

Second application : Take equal parts of juice of Jāti (*Jasminum grandiflorum*), rectified mercury, Manaḥ-śila (Red sulphuret of arsenic), Kuṣṭha (*Saussurea lappa*), Trikuṭā (i.e. dried ginger, pippali or *Piper longum*, and Marica or *Piper negrum*—all together are technically called Trikuṭā), and Borax. Powder them well and anoint the Liṅga with it mixed in oil of Til (*Sesamum indicum*) and the desired erethrism will follow.

Third application : Take equal parts of rock salt, Marica (*Piper negrum*), Kuṣṭha (*Saussurea lappa*), Bṛhatī (*Solanum indicum*), Khara-mañjarī or Apāmārga (*Achyranthes aspera*), Aśvagandhā (*Convolvulus asgandha*), Barley, Māṣa (*Teramnus labialis*), Pippalī (*Piper longum*) and white mustard (*Brassica campestris*). Levigate the powder of these with Til (*Sesamum indicum*) oil, mix honey with it and then anoint the Liṅga, which will wax to a considerable extent. This application helps also to develop the breasts of the women as well as the lobes of ears.

Fourth application : Take Bhallātaka (*Semecarpus anacardium*), black salt and the petals of lotus; reduce them to ashes, and wet these with the juice of Bṛhatī (*Solanum indicum*) fruit and

apply the paste to the Liṅga which should be already anointed with the egesta of she-buffalo. It will surely at once be hard and voluminous like a wooden pestle.

Fifth application : Take Lodhra (*Symplocos necemosa*) bark, Kāsīsa (Sulphate of Iron), bark of the root of Nāga-balā (*Sida graveolens*). Pound these well and boil in Til oil, then anoint Liṅga, yoni and lobes of ears, as the case may be, which will develop to a considerable degree.

Sixth application : Take Bṛhatī (*Solanum indicum*) fruit, Bhallātaka (*Semecarpus anacardium*), and bark of Anāra fruit (*Punica granatum*). Pound them all in water and the pulp thus obtained be boiled in mustard oil. The oil thus medicated be rubbed on the Liṅga which will then increase in size. (Ar. VI. 30-39; Ns. XII. 4-7; Cf. Also Kcū. VII. 2, 13-16; Ps. III. 34-37; Rk. 159-168).

LĪLĀ is one of the Hāvas (s.v.). When a woman who has yet not had any congress with her lover, indulges in imitating the mannerisms, dresses, way of talking and walking, etc. of the lovers, then her actions are called Līlā. (Ns. XIII. 15-16).

LOMA-ŚĀTANA means depilation There are quite a few prescriptions for the purpose :

First Prescription : Place powdered oxide of lead in mustard oil, expose the same to sun for seven days and rub it on the yoni; this will make all the hairs to fall off.

Second Prescription : Put calcined and powdered conch-shell in the juice of plaintain (*Musa paradisiaca*, *Musa sapientum*) tree and keep it in the sun for seven days, then mix a little of Haritāla (*Arsenii trisulphidum*) in it, apply to the public hair and they will all disappear.

Third Prescription : If Haritāla and ashes of the bark of Palāśa (*Butea frondosa*) tree be levigated in the juice of the plaintain tree, and applied to the pubic hairs, then no hair will grow again. (Ar. VI. 49-51; Cf. Ps. IV. 31ff. for further prescriptions; Rk. 176-179).

VA

VAKRA-BHĀṢĀ means symbolic language where the spoken words convey meanings other than they etymologically mean. Detailed descriptions of such words are given in Nāgara Sarvasva, but that is not rigid. The lovers can evolve their own symbols and speak in that symbolic language so that persons other than them may not be able to understand the meaning of their talk. For this it is necessary that the symbolic words selected should not be even remotely connected with their purport. For example, the first quarter of the night may be symbolised with the word "Conch-shell" and fifth month may be indicated by the word "Rāma". Similarly, if the lover wants to call his beloved then he can tell the word "Aṁkuśa" (goad) to his servant, or if he wants to stop the beloved from coming he may use the word "wall" and so on. (Ns. V. 3-11; VI. 1-5; and Chapters VII, VIII and IX.). The art of understanding and using such symbolic language is recognised as one of the sixtyfour Arts. (See Kalā).

VAṄGA is the name of a country of ancient India. Here the Brahmanas under the pretext of giving flowers to the ladies, used to enter into the harem and spoke with the ladies from behind a curtain. From such conversations, union afterwards usually took place. (Ks. V. 6. 37).

The women of this place have a dainty, slim body, sweet voice, medium passion, a rapid walk and no taste for love-battles. (Rr. V. 19). They delight in kissing and embracing but do not like cruel practices such as nail-cuts and love-bites. They are *manda-vega* (See Vega) in the duel of love. (Ar. V. 8; Ns. XX. 10; Ps. II. 21).

VAḌAVĀ means a mare. The word, however, has been used to designate a woman so named on the basis of the depth of her yoni (vagina). (Ks. II. 1. 1). Union between a Vadavā woman and Vṛṣa man has been considered equal, while that between a Vadavā woman and Śaśa or Aśva man unequal. (Ks. II. 1. 3).

Characteristics : She holds her head half-bent. She has strong, smooth, supple hair, mobile as a lotus leaf, oval ears, neck and face, prominent teeth, long lips, tight well-filled breasts, very charming plump arms, a slender body and hands soft as lotuses. Her breastbone is broad, she has an attractive staccato speech, is restless with desire; her navel is deep and quite round—she has fine hips, even, smooth thighs, powerful buttocks, a deep-waisted figure, a lazy rocking gait—pink, well-proportioned feet and a fickle heart. She loves sleep and eating, she is affectionate, her love-juice, which flows readily in intercourse from start to finish, has a pleasant odour like sesame meal and is yellow. She is fit at any moment for the love-struggle and has a nine-finger queynt. (Rr. III. 22-26; Ns. XIV. 6, 11; Ps. II. 15; Rp. II. 8-14; Rk. 15-20).

VATSAGULMA is the name of a country of ancient India. The royal ladies of this country caused such men as were suitable to enter into the harem along with their female messengers. (Ks. V. 6. 31).

VANAVĀSADEŚA—See KERALA. This province is situated in the south of Mahārāṣṭra. Its capital was Vaijayantī.

Women of this place have a hard body (i.e. able to stand all kinds of love tricks), always hide their own defects and are quick in exposing the fault of others. (Ar. V. 11; Rp. VII. 60-61).

VANAVĀSĪ is the name of a country of ancient India. According to Kāmasūtra, woman of this place are moderately passionate, they go through every kind of enjoyment, cover their bodies, and abuse those who utter low, mean and harsh words. (Ks. II. 5, 32).

VARAṆA-SAṀVIDHĀNA means rules and criteria for the selection of a girl for marriage.

When a girl of the same caste and a virgin is married in accordance with the precepts of Dharma-śāstra, the result of

such a union are, the acquisition of Dharma, Artha, offspring, affinity, increase of friends and untarnished love. For this reason a man should fix his affections upon a girl who is of good family, whose parents are alive and who is three years or more younger than himself. She should be born of a highly respectable family, possessed of wealth, well connected, and with many relations and friends. She should also be beautiful, of a good disposition, with lucky marks on her body, and with good hair, nails, teeth, ears, eyes, and breasts, neither more nor less than they ought to be and no one of them entirely wanting and not troubled with a sickly body. The man should, of course, also possess these qualities himself. But at all events, says Ghoṭakamukha, a girl who has been already joined with others (that is, no longer a maiden) should never be loved, for it would be reproachful to do such a thing.

Now, in order to bring about a marriage with a girl such as described above, the parents and relations of the man should exert themselves, as should such friends on both sides as may be desired to assist in the matter. These friends should bring to the notice of the girl's parents, the faults both present and future, of all the other men that may wish to marry her, and should all the same time extol even to exaggeration all the excellences, ancestral and paternal, of their friend, so as to endear him to them, and particularly to those that may be liked by the girl's mother. One of the friends should also disguise himself as an astrologer, and declare the future good fortune and wealth of his friend by showing the existence of all the lucky omens, and signs, the good influence of planets, the auspicious entrance of the sun into a sign of the Zodiac, propitious stars and fortunate marks on his body. Others again should rouse the jealousy of the girl's mother by telling her that their friend has a chance of getting from some other quarter an even better girl than hers.

A girl should be taken as a wife, and given in marriage when fortune, signs, omens, and the words of others are

favourable, for, says Ghoṭakamukha, a man should not marry at any time he likes. A girl who is asleep, crying, or gone out of the house when sought in marriage, or who is betrothed to another, should not be married. The following should also be avoided :

One who is kept concealed; one who has an ill-sounding name; one who has her nose depressed; one who has her nostril turned up; one who is formed like a male; one who is bent down; one who has crooked thighs; one who has a projecting forehead; one who has a bold head; one who does not like purity; one who has been polluted by another; one who is affected with Gulma (a disease consisting of any glandular enlargement in any part of the body); one who is disfigured in any way; one who has fully arrived at puberty; one who is a friend; one who is a younger sister; and one who is a Varṣakarī (s.v.).

In the same way a girl who is called by the name of one of the twentyseven Nakṣatras (asterisms), or by the name of a tree, or of a river, is considered worthless, as also a girl whose name ends in 'ra' or 'la'. But some of the authors say that prosperity is gained only by marrying that girl to whom one becomes attached and that therefore, no other girl but the one who is loved, should be married.

When a girl becomes marriageable her parents should dress her smartly, and should place her where she can be easily seen by all. Every afternoon, having dressed her in a becoming maner, they should send her with her female companions to sports, sacrifices, and marriage ceremonies, and thus show her to advantage in society, because she is a kind of merchandise. They should also receive with kind words and signs of friendliness those of an auspicious appearance who may come accompanied by their friends and relatives, for the purpose of marrying the daughter; and under some pretext or other having first dressed her becomingly, the parents should then present her to them. After this they

should await to the pleasure of fortune, and with this object should appoint a future day on which a determination could be made with regard to their daughter's marriage. On this occasion, when the persons have come, the parents of the girl should ask them to bathe and dine, and should say, "everything will take place at the proper time," and should not then comply with the request, but should settle the matter later. When a girl is thus acquired, either according to the custom of the country or according to his own desire, the man should marry her in accordance with the precepts of the Śāstras according to the four kinds of marriage (See Vivāha).

Amusement in society, such as completing verses begun by others, marriages, and auspicious ceremonies should be carried on neither with superiors nor with inferiors but with our equals. That should be known as a high connection when a man after marrying a girl has to serve her and her relatives afterwards like a servant, and such a connection is censured by the good. On the other hand, that reproachable connection where a man, together with his relatives lords it over his wife is called a low connection by the wise. But where both the man and the woman afford mutual pleasure to each other and where the relatives on both sides pay respect to one another, such is called a connection in the proper sense of the word. Therefore, a man should contract neither a high connection by which he is obliged to bow down afterwards to his kinsmen, nor a low connection which is universally reprehended by all. (Ks. III. 1. 1-24; Kcū III. 1. 1-39). See also VIVĀHA.

VARĀHACARBITA means biting of the boar and is one of the eight kinds of Bitings. It consists of many broad rows of marks near one another and with red intervals. This is impressed on the breasts and the shoulders and is peculiar to persons of intense passions. (Ks. II. 5, 4. 17-18; Rr. IX. 4; Kcū. II. 5, 13-14).

VARĀHĀGHĀTA means the blow of a boar. When only one part or side of the yoni is rubbed or struck with the Liṅgam, it is called the 'blow of a boar'. (Ks. II. 8. 27).

VARJYA-STRĪ means women who should be avoided.

Seduction of a betrothed girl or the daughter of a Brahmin incurs lasting pollution and a daily guilt equal to that of Brahmin-murder.

The wife of a Brahmin is not to be approached. She is not, however, absolutely to be excluded if she has had to do with at least five men previously. This does not apply to the wives of sages, friends, relations and rulers. A woman who has been put out of her caste, a personal friend, a child, a friaress, an invalid, a woman who makes love in public, a lunatic, or one who is ill-smelling, aged, unable to keep intimate secrets, red-haired, very dark, or a ward of some one else, are always to be avoided as a matter of practice. Doctors also name them particularly as unsuitable for illicit affairs. (Rr. XIII. 5-8).

VARṆA means social caste or class. Among the Hindus, the four classes of men are the Brahmans or priestly class; the Kastriyas or the warrior class; the Vaiśyas or the merchant or peasant class; and the Śūdras or the menial class. (Ms. II. 25ff.).

VARDHANAYOGA—See LIṄGA-ĀKĀRA-VṚDDHI.

VARṢAKARĪ means a woman whose palms and the soles are always perspiring. (Ks. III. 1, 11).

1. VAŚĪKARAṆA means subjugating others to one's own will. Numerous charms, medicines and recipes have been prescribed in various Indian works on Kāmaśāstra, Tantra and Yoga. Some Kāmaśāstrīya formulae are as follows :

i. If a man after annointing his Liṅgam (penis) with a mixture of the powders of Dhattūra (*Datura innoxia*), black pepper (*capsicum annum*), Pippalī (*Piper longum*), and honey,

engages in sexual union with a woman, he makes her subject to his will.

ii. The application on the penis of a powder of the leaves blown by air and collected with the left hand, flowers thrown on the human corpse, and the powder of the bones of the Jīvañjīva bird and the peacock—all ground together—produce the same results.

iii. If a person takes his bath after smearing his body with an ointment made from a mixture of the powders of a shekite's bone which has died of its natural death, and *Emblica myrobalan*, mixed with honey, he subjugates the woman to his will.

iv. (a) If a man cuts into small pieces the sprouts of the plant Vajrasnuhi (*Euphorbia neriifolia*) and dips them into a mixture of red arsenic and sulphur, and them dries them seven times, and applies this powder mixed with honey to his Liṅgam (penis), he can subjugate a woman to his will directly by sexual union with her.

(b) If by burning these very sprouts at night and looking at the smoke he sees a golden moon behind, he will then be successful with any woman.

(c) If he throws some of the powder of these same sprouts mixed with the excrement of a monkey upon a maiden, she will not be given in marriage to anybody else.

v. (a) If pieces of the Vaca (*Acorus calamus*) are dressed with the oil of the mango, and placed for six months in a hole made in the trunk of the Siṁśpā (*Dalbergia sissoo*) tree, and are then taken out, made up into an ointment, and applied to the Liṅgam, this is said to serve as the means of subjugating women. This ointment is called Devakānta and increases the glow of the body.

(b) The same recipe is used by the Gandharvas for the same purpose but pieces of Khadira-sāra (*Acacia catechu*) are used instead of Vaca. This is called a Gandharva-kānta recipe which gives the body a glow like those of the Gandharvas.

(c) The Nāgas vary this recipe by using the flowers of Priyaṅgu (*Panicum Italicum*) mixed with Tagara (*Eryatamia coronaria*) and preserved in mango oil in the trunk of a Nāga tree (*Vitix peduncularis*).This recipe is called Nāga-kānta.

vi. If the bone of a camel is dipped into the juice of the plant Bhṛiṅgarāja (*Eclipta prostata*) and then burned, and the black pigment produced from its ashes is placed in a box also made of the bone of a camel, and applied together with antimony to the eyelashes with a pencil also made of the bone of a camel, then that collyrium is said to be very pure and wholesome for the eyes, and serves as a means of subjugating others to the person who uses it.

vii. The same effect can be produced by the collyrium made of the bones of hawk (śyena), vultures (Bhāsa), and peacock (Mayūra). (Ks. VII. 1, 25-35; Rm. 12; Ns. XII. 10-15).

2. VASĪKARAṆA is an art by which the persons of both sexes can be brought under control by means of some charms, medicines and Mantras.

Having collected the essence of the Mantraśāstra, Kallyāṇamalla discusses in brief this art of Vasīkaraṇa for the pleasure of voluptuary. The art is practiced through various means, viz. by Tilakas, Añjanas, Powders, Charms and Dhūpa, etc., each of which is summarised below.

Tilak is a sectarian mark made on the forehead with such materials as sandal-paste, vermilion, pigments, etc. Kallyāṇamalla gives a variety of Tilakas through the magic of which a man can bring under his will anybody he likes.

First Tilaka : The man who marks his forehead with a Tilaka prepared from Lajjalu, Yaṣṭi-madhu, clarified butter and the root of lotus, levigated together with his own semen, can in a moment, bring under his will-power the three worlds. This great charm has been recommended by the great sage Vātsyāyana.

Second Tilaka : The wise man, who will levigate the root of white Arka (*Calotropis jigantea*), Mañjiṣṭha (*Rubia mun-*

jisstha), Vaca, bulb of Mustaka (*Cyperus rotundus*) and Kuṣṭha, with the menstrual blood from a woman's yoni (vagina) and make a Tilaka on his forehead, shall bring the three worlds under his will and shall enjoy happiness for a long time.

Third Tilaka: Let a man take equal parts of Tagara (*Tabernae Montana* or *Coronaria asarobacca*) flowers, root of Pippali, root of Meṣaśṛṅgī (*Gymnena sylvestre, Asclepias geminata*), Pippali and Jaṭāmāṁsī (*Nardo stachys jatamansi*); mix them with the five Malas (impurities) or five excertion of his body (i.e. sweat, saliva, blood, urine and semen); knead these with honey and make a Tilaka on the forehead on a Tuesday. He shall surely bring the whole world under his control.

Fourth Tilaka: If a woman soaks Gorocana (*Bostan rus*) with her own menstrual blood and makes a Tilaka on her forehead she will surely charm her husband, who will not be attached to any other woman but herself.

Next, Kallyāṇamalla recommends some Añjanas or Collyriums for the purpose of Vaśīkaraṇa.

First Añjana: If a man takes the collyrium prepared on the human skull at the burning or burial ground on the Mahāṣṭamī day (the eighth day of the bright half of the seventh month of Hindu calendar, known as Aśvin and coinciding to October of the Christian calendar) he will fascinate the whole world.

Second Añjana: Take Gorocana, Nāgakesara (*Messua ferrea*), Kanyā or Ghṛtakumārī (*Aloes Indica, Aloes perfoliata*) and Manaḥ-śila (red sulphuret of arsenic), reduce them to powder, mix them together and apply the compound to the eyes as collyrium. Everybody will be charmed.

Third Añjana: Take leaves of Tālīśa (*Abies webbiana, Taxus Buccata*), Kuṣṭha, Tagara-root, levigate them in water, and with the latter moisten a wick prepared from Indian hemp, dry in sun and use it in a lamp of mustard oil, prepare collyrium on a human skull with the help of the soot of this

wick and apply it to the eyes. Whoever in the three worlds looks upon him will become like a slave of the wearer.

Fourth Añjana : Take Manaḥ-śila, Padmakesara, Phalinī or Priyaṅgu (*Aglaia odoratissima*) and Gorocana; perpare a collyrium when the Puṣya asterism falls upon a Sunday, and apply it to the eyes; its effect will be to increase greatly the mutual love of husband and wife.

Kallyāṇamalla now recommends some powders to be thrown on the head of the person intended to be charmed.

First Powder : If Kākajaṅghā, sugar, two wings of a Bhramara (bumble bee), Kuṣṭha, lotus flower and root of Tagara, be pounded into powder and thrown upon a person, it will at once have the effect of fascination.

Second Powder : If a powder, prepared from the leaves torn from the tree by a strong wind, stool of a man, the garland of a dead man and the two wings of a Bhramara be thrown upon the head of a person, it will have the effect of fascination.

Third Powder : If a powder, made with equal quantities of Saptacchada (*Alstonia scholaris*), Rudrākṣa (*Eleocarpus lanccolatus, Elecocarpus gasutrus*), and Kṣaudra (Campaka flower, *Michelia champaca*), be thrown on the head of a person he or she will be charmed.

Kallyāṇamalla, next prescribes certain pills to be given to a person intended for Vaśīkaraṇa.

On any Tuesday take out the bowels of the Khañjana (Wagtail) bird, and let its body be filled up with the semen (or in case of a woman, with menstrual blood) of the fascinator himself or herself; put it inside two concave earthen dishes used as a cover or lid to a pot, one dish covering the other face to face, seal it carefully with cloth and clay; keep it in a solitary place for a week; then take out the contents, pound them well, make pills, and dry them. If one of these be given to either of the couple to take, he or she will be subject to the other.

Next, the same author recommends some charms for the purpose of Vaśīkaraṇa.

First Charm : The man who, after the congress with his wife, catches some of his own seed in his left hand and applies the same to her left foot, will find her entirely submissive to his will.

Second Charm : The woman, who after enjoyment, touches with her left foot the liṅga of her husband, undoubtedly makes him her slave as long as he lives.

Third Charm : If a man takes equal parts of the egesta of Kapota (a dove or pigeon), Sindūra (Vermilion or red lead) and honey, levigates them anoints the liṅga with itand has course with a woman, she will become his slave.

Fourth Charm : Let a man levigate together Ghanasāra (i.e. camphor), the genitals of a male bear and honey and anoint the liṅga before congress with a woman, she will come under his will.

Fifth Charm : Let a man levigate together Gorocana, Kanaka (*Dattura alfa*), Rudrākṣa, Camphor and sandal, and anoint the liṅga with it before having sexual connection with a woman, she will be fascinated.

The same author now recommends some preparations of Dhūpa (i.e. incense or fumigations) for the purpose of Vaśīkaraṇa.

First Dhūpa : Take Sandalwood, Kumkuma (*Crocus sativus*), Kuṣṭha, Tagara (*Valeriana wallichii*), Lavaṅga (Clove, *Caryophyllus aromaticus*), Netravālā (*Pavonia odorata*) and Devadāru; pound these well and mix with honey. It is called Cintāmaṇi Dhūpa (i.e. a Dhūpa having the quality of granting everything wished for), and is a greatly fascinating incense. If this be used in a proper manner, a person may be successful in all his attempts.

Second Dhūpa : Pound together equal parts of Elā or Cardamm seeds, Sarjarasa or the resinous exudation of the Śāla tree (*Shorea robusta*), Sandalwood, turmeric, Vacāsṛṅgī (*Zingiber officinale*). The incense thus prepared can charm the whole world.

The author now deals with some Mantras or magical verses which have the power of fascination.

First Kāmeśvara Mantra : First utter the mystic syllable "Klīṁ" prefixed by "Auṁ", then say "Kāmeśvara", thereafter name the woman intended to be subjugated and say twice Ānaya, i.e. "bring her", then vaśatāṁ, i.e. "under subjugation"; in the last conclude the sentence with Klīṁ.

This Mantra, thus becomes as follows :

"*Auṁ Klīṁ Kāmeśvara Amukīṁ* (i.e. the name of the woman intended to be subjugated) *ānaya ānaya vaśatāṁ klīṁ*".

(O Kāmeśvara ! bring such and such woman under subjection to me).

Repeat the above Kāmeśvara Mantra mentally 10,000 times by counting Kadamba flowers (*Anthocephalus cadamba*) or Palāśa (*Butea Frondosa*) flowers, and then perform a Homa (i.e. offering sacrifice to the fire with clarified butter) with a tenth part, i.e. one thousand of the said flowers, while repeating the said Mantra. Thus having brought the Mantra Devata under power, give one of these flowers to the woman, while reciting the Mantra mentally. This will bring the intended woman under subjugation.

Second Cāmuṇḍa Mantra : "*Auṁ Cāmuṇḍe amukīm* (put here the name of the woman intended to be subjugated) *mohaya vaśatāṁ namasvāhā*".

(O Cāmuṇḍā ! fascinate and bring such and such a woman (name of the woman to be substituted) under subjection to me).

Repeat this Mantra mentally 1,00,000 times by counting Palāśa flowers and then perform Homa (s.v.) with the left hand (as is prescribed in the Tantras as Vamācāra) with a tenth part of the flowers, while repeating the Mantra. Thus having assured success in everything, give these flowers to the woman after repeating the Mantra seven times, she will be brought under subjection; there is no doubt about it.

Third Mantra : A man can obtain power over things by repeating the following Mantra 10,000 times and by offering one thousand Aśoka (*Jonesia Asoka Roxb*) flowers with it to

the fire : *Auṁ mada mada mādaya mādaya haṁ-sauṁ-hrīṁ rupiṇīm svāhā.*

When this Mantra is chanted while placing the ring finger of the left hand over the lady's vagina, it speedily brings about the orgasm and releases her fluid like sugarcane crushers release its juice. (Ar. VII. 1-33; Ns. XII. 10-15; XVI. 9-10; XVIII. 5ff.; Kcū. VII. 1, 26-40; Sd. 189-195; Ps. III. 55-78; and for various Mantras of Vaśīkaraṇa Ibid. IV. 1ff.; Rk. 204-227; for subjugating various types of women such as Padminī, Citriṇī, Śaṅkhinī and Hastinī, see under these names.).

Various other Charms :

(i) When a piece of Nāḍikā (a kind of vegetable) and a seed of Tāḍa (a tree : Lipeocercis serrata) is mixed with Gorocana and the mixture duly powdered by a maiden, is sprinkled on a lady's head to the accompaniment of the chanting of the seven syllables (viz. *Auṁ kroṁ hrīṁ Śrīṁ Ḍhaṁ Svāhā*) it immediately brings the woman under the lover's control.

(ii) If the chant "*Auṁ Cāmuṇḍe hulu-hulu culu-culu Vaśamānaya Amukīṁ* (in place of this word here and elsewhere the name of the person who is intended to be subjugated should be sustituted) *Svāhā*" is repeated seven times with a betel-leaf and the betel-leaf is then given to the woman it brings her quickly under his control.

(iii) If the Mantra "*Auṁ Cāmuṇḍe Jaya Jambhe Mohaya Vaśamānaya Amukīṁ. Svāhā*" is chanted by a man with the offering of flowers and these flowers are then presented to the lady, he is capable of winning over the lady.

(iv) If the mixed powder of a garland lying on the head of a corpse, the bones of a Jivañjīva (a bird : *Anas Casarca*) and a peacock is kept in a leaf found after being blown away in a gust of wind and held in the right hand and then sprinkled on the head of a woman or of a man it brings her or him under one's control.

(v) If a white flower is given with the Kṛṣṇākṣī Mantra it

brings the person under one's control. The Kṛṣṇākṣī Mantra : *Aum Kṛṣṇākṣī Kṛṣṇamukhī Kṛṣṇasarvāngī yasya haste puṣpaṁ dāsyāmi tamavaśyaṁ vaśamānaya yadi na bhavati tadā Brahmalā Rudro bhavati.*

(vi) If the Makara with the addition of the fourth vowel together with the Kuṇdalinī and the Bindu is repeated twenty-eighs times at the time of the union, it subjugates a man's lady-love. (Śambhū is Makara, Śakti is the fourth vowel; this mantra is to be repeated when breath is passing through the left nostril. The mantra is—'*Aum Hrīm Namaḥ Puraskṛtya Śambhave*').

(vii) If at the time of the congress, the outline of the letter *Va* like a crystal is contemplated in relation to the woman's yoni, and that the Agnibīja (*Raṁ*) is contemplated in relation to the man's phallus, the woman can be gained over.

(viii) When a woman is breathing through the left nostril, the man must remember to concentrate on her left half and her left limbs when he adopts the various love-formulae for her thighs, her breasts, her arms, and her yoni or else she is not controlled.

(ix) If the powder made from the garland lying on a corpse, a leaf blown by the wind and two wings of a bee, is mixed with the powder of the two upper front teeth, and if a man sprinkles this over the head of a maiden, she will surely yearn for him.

A maiden should powder the aforesaid ingredients in a cremation ground on the night of the fourteenth day of the dark half of a month.

(x) If a woman is struck by a man with a Mṛtadaṇḍa (i.e. a stoker used for burning the funeral pyre of a married couple of the same caste) she unfailingly follows that man. The couple should be of the same caste and the stoker besmeared with honey. Even the ashes of such a stoker, if sprinkled on a couple who are not on good terms with each other, brings about rapproachment.

(xi) If the name of a woman is written with a piece of

charcol from a funeral pyre on the left-side bone of a rabid dog and then that charcol is heated or burnt, she will definitely submit to him.

(xii) If a man marks his forehead with the powder of Mohalatā (Dhattūra), Girikarṇī (Indravāruṇī), Madantikā (Madantī plant which is continuously oozing some liquid), Jālikā (Koṣaṭakī), Āvakpuṣpī (Apāmārga or Madhurikā), Rudrajaṭā and Kṛtāñjalī (Lajjālu Brahmadaṇḍī) mixed with ghee and honey, and then further mixes this with the five secretions of one's body (blood of Anāmika or ring-finger, phlegm, mucous from nostrils, dirt from the eyes and excreta, or according to some authorities, sweat, saliva, blood, urine and semen), it brings the whole world under his control. If this is mixed in a drink or in food and then given, the man is able to bring the whole world under his control.

(xiii) If the powder made from the Kīṭa worm (Nandikīṭa) and the Kākajaṅghā seed is given to a person in a betel-leaf, the person who administers it can control the other person. So also the Ṭaṅkaṇaka mixed with one's body-secretions and soaked in the juice of Muni (Agastya) leaves, is equally efficacious.

(xiv) If the powder of a dead fly is mixed with the powder made from the breasts of a black bitch, and if this is mixed with a man's semen and administered, the man can win over any woman, even if she be the very wife of Vasiṣṭha.

(xv) If a man puts a mark on the forehead, made of the powdered mixture of the ichor of an elephant in rut, Siddhārtha (Gaura Sarṣapa) seeds, red Karavīra flowers, ghee, white Ravijaṭā (Śvetārkamūla), Aviśṛṅgī (Bastaśṛṅgī), honey, and the mixed secretions of five limbs, it brings the three worlds under his control. If this mixture is knealed with stale water and then mixed in the drink and food and given to others, it is very efficacious in bringing them under the giver's control.

(xvi) If pieces of Vajrī (Snuhi) are mixed and prepared by first drying them with powder of Gola (Manaḥśila) and

Gandhaka and besmeared with honey and then if this is applied as a composite ointment on the phallus, or if this powder is mixed with the excreta of a red monkey and sprinkled over the head of a woman, a man, however ugly-looking, is able to seduce even a maiden having beautiful limbs. The man, if he applies the ointment or powder, in the first stage, to his own body will find it efficacious in controlling a woman.

(xvii) The incense made from the mixture of pieces of Vaṭa (Nyagrodha), Yuvatī (Priyaṅgu), Malayodbhava (Candana), small cardamoms, the juice of Sarja (Rāla), Kuṣṭha and Siddhārtha (Gaura Sarṣapa), if applied all over one's body, gives a man power over every other person.

(xviii) If the powder made of Kuṣṭha, Utpala petals (Nīlotpala), wings of a bee (or Bhṛṅgarāja leaves), the root of Tagara and Kākajaṅghā (Samudratīrajā) is soaked in the blood of the Anāmika (ring-finger) and then sprinkled on the head, it becomes as effective as the above-mentioned incense.

(xix) If sweet oil is heated with the bark of Utpaladala, Daṇḍotpala (Sahadevi), Punarnavā and Sārivā, the resulting ointment, if applied to the eyes, they say, is very efficacious in controlling others.

(xx) If, at night during the 'Puṣya Nakṣatra', the eyes, the nose, the heart, the phallus, the tongue of a man killed by an elephant, are boiled with oil in the temple of Bhava, the resulting ointment named Mahanāṅkuśa, if administered with either food or drink or applied on the body, gives a man control over others. So say the Munis.

(xxi) The Cintāmaṇī incense prepared with Vasu (Śvetārka) Kuṣṭha, Malayaja (Candana), Ghusṛṇa (Kumkuma), Surataru (Devadāru), and honey is very efficacious in controlling others.

(xxii) The author of Haramekhalā considers the above incense eefficacious for pleasant congress, winning over a maiden and sale of commodities.

(xxiii) The pill, which enables a man to make any woman submit to him, even if she be the wife of Vasiṣṭha is made in the following way :

The bowels of a dead sparrow are removed and in their place is injected the man's semen and urine, and the sparrow is then placed in a Sharava Saṁpuṭa (i.e., a small round earthen vessel with a similar one to cover it) and baked in an oven for seven days. The ashes are then collected and made into pills.

(xxiv) If an ointment is prepared from Gada (Rasa) petals, Tālīśa, Tagara and is applied to a silken wick, and if collyrium is prepared with the oil of Siddhārtha and the seeds in a man's skull, and then applied to the eyes of women, it stupefies even the minds of ascetics.

(xxv) A woman who adorns her forehead with a mark made from Rocanā (Gorochana) mixed with the discharge of her own menstruation, is able to sway the whole world. This is not due to her own supernatural powers.

(xxvi) If a woman applies on her forehead the mark made from the paste of the root of Sahadevī uprooted at the time of an eclipse (either solar or lunar), mixed with powdered Rocanā, she is able to cause love-pangs even among her elders and betters.

(xxvii) If a Brahmin is given Payasa first and then if the root of the Sitabala is eaten, having been extracted and ground by a maiden, it enables a person to remove unwillingness in another person.

(xxviii) When a man prepares a paste made of eggs crushed in a spider's web and spreads it on the leaves of Jāti or Pippala trees whose roots interlock underground, and then applies this on his bosom and embraces the woman, he wins the doe-eyed lady, despite her hesitation.

(xxix) When Sitadūrvā with Sitabṛhatī and Sitagir arṇī with roots and flowers, is given with the betel-leaf, it brings a man or a woman under one's control.

(xxx) When the bone of a camel is mixed twenty-one

times with the juice of Bhṛṅgapakṣa and heated in an earthen vessel (having a similar one to cover it above) with an equal quantity of Shailāñjana, and then powdred, and thereafter keeping it in the shin-bone of a camel, it is anointed to the eyes with an anointing-rod made of the bone of a camel, it brings that person under one's control, as easily as if a person were controlled by a mere command. The sexual congress comes about by the Upakṣaya Vidhi without any Upalakṣaṇa. This collyrium is meant for controlling all persons.

(xxxi) A man, who at the end of the union, besmears the left foot of the woman, or her heart, with his own semen, becomes her dearest one above everyone else. (Rr. XIV. 16-53).

VASTRAGOPANA is the art of wearing even small clothings in such a manner that they may appear quite big, or big clothings in such a way that they appear small. It is one of the Sixtyfour Arts. See Kalā. (Ks. I. 3, 15).

The colour of the clothes is also indicative of the feelings of the lovers. For example, deep love is expressed by saffron or yellow clothings and despair or deprivation in love is indicated by torn or worn out clothings. (Ns. VIII. 1ff.).

VĀJĪKARAṆA implies Aphrodisiac Charms effected by means of certain drugs in order to restore the physical strength and virile vigour. There are numerous formulae given in various works on Erotics :

(i) Take bulbs of dried Vidārī (*Ipomoea paniculata*), powder it and then soak the powder in the juice of Vidārī itself, then dry it in the sun. Repeat this process at least eleven times and not more than twentyone times. Thereafter store it in a glass jar. Taking 10 grams daily with honey and clarified butter would enable a person to enjoy ten wives without loss of virility.

(ii) Take the powder of Dhātrī or Āmalakī (*Phyllanthus emblica*) and soak it in the juice of the same fruit. This mixture be dried in the sun—the process being repeated at

least twentyone times (but not less that eleven times). After that, the powder be mixed well with honey, sugar-candy and clarified butter. Taking this mixture will enable even an old man to become young and vigorous.

(iii) Take the seeds of Kapi-kacchū or cow-hage plant (*Mucuna prucienes*), Gokṣura (*Tribulus terrestris*) fruit, root of Gorakṣa (*Bryonia scabrella*), roots of Bala (*Sida cordifolia*) and Nāga-bala (*Sida graveolens*), and the root of Śatāvarī (*Asparagus racemosus*) and pound them well after drying. Take the mixed powder with milk. This is highly invigorating.

(iv) Take the grains of Māṣa (*Phaseolus radiatus*), soak them in cow's milk mixed with sugar, then dry them again and again under the sun. Pound them into powder and make cakes out of the powder. Take one such cake at sunset everyday after frying it in clarified butter. This will enable even an old man to become young and vigorous so that he may be able to enjoy even a hundred wives.

(v) The man who takes powdered Madhūka (*Liquorice, Glycyrrhia glabra*) weighing one Karṣa (80 grains) with honey and clarified butter, then drinks sufficient quantity of cow's milk, can enjoy a hundred wives.

(vi) Take the seeds of Kokilākṣa (*Astera cantha longifolia* or *Hygrophila spinosa*) and Ṣaṣtika rice (a variety of rice whose crop is ready in sixty days) weighing one Karṣa (80 grains) each and eat it with honey at night. This will make one very vigorous.

(vii) Take equal parts of the juice of Śatāvarī (*Asparagus racemosus*) and clarified butter, boil with ten parts of milk mixed with sugar and honey. This is a very good aphrodisiac.

(viii) If a man takes some *Lauha Bhasma* (a preparation of the oxide of Iron), powdered Triphalā (the three myrobalans, viz. *Embelic myrobalan, Terminalia chebula* and *Terminalia bellerica*), and powdered Yaṣṭi-madhu (*Glycyrrhiza glabra*) with honey and clarified butter at sunset everyday, he will be able

to conquer the woman in the duel of love. (Ar. VI. 20-29; Ps. III. 1ff.; Rk. 101-148).

(ix) A man obtains sexual vigour by drinking milk mixed with sugar, the root of the *Abrus precatorius* (Uccata-mūla), *Piper cavya* (Cavya), and *Glycyrrhiza glabra* (Yaṣtimadhūka).

(x) Drinking milk mixed with sugar, and having the testicle of a ram or a goat boiled in it, is also productive of vigour.

(xi) Drinking of the juice of the root of *Ipomoea paniculata* (Vidārī Kanda), *Bambusa arundinaceae* (Kṣīrikā), and *Mucuna prurita* (Svayaṁgupta), mixed with milk produces the same effect.

(xii) Drinking *Buchanania latifolia* (Priyāla), *Sanscvieria roxburghana* (Moraṭa), and *Ipomoea paniculata* (Vidārī) in boiled form and mixed with milk, brings to a man a bull-like virility.

(xiii) According to ancient authors, if a man pounds the seeds of *Trapa bispinosa* (Śṛṅgāṭaka), *Scripus kysoor* (Kaśeruka), *Madhuca indica* (Madhūlika), and Kṣīra kākolī (Name of the root of a Himalayan herb yielding a milky juice) and puts the powder into milk mixed with sugar and Ghee, and having boiled the whole mixture on a moderate fire, drinks the paste so formed, he will be able to enjoy innumerable women.

(xiv) The mixture of *Phaseolus radiatus* (Māṣa Kamalinī), after being washed and softened with warm Ghee, and boiled in cow's milk (the cow must have a grown up calf), then drinking it with more Ghee and honey, gives vigour to enjoy infinite number of women.

(xv) The cake of wheat flour with powdered *Ipomoea Paniculata* (Vidārī), *Mucuna prurita* (Svayaṁguptā), sugar and honey, when fried in Ghee gives on eating the vigour for enjoying at least a thousand women.

(xvi) If a man mixes rice with the eggs of a sparrow, and having boiled this in milk, adds Ghee and honey to it,

and drinks as much as as is neccssary, this will produce the sāme effect.

(xvii) If a man takes the outer covering of sesame seeds, and soaks them with the eggs of sparrows, and then, having boiled them in milk, mixed with sugar and Ghee, along with the fruits of the *Trapa bispinosa* (Śṛṅgāṭaka) and the *Scripus kysoor* (Kaśeruka), and adds to it the flour of wheat and beans, and then drinks this composition, he is said to be able to enjoy many women.

(xviii) If Ghee, honey, sugar, and *Madhuca indica* (Madhuka) in equal quantities, the juice of the fennel plant one *karṣa*, and milk one *prastha* are mixed together, the nectar-like composition so formed is said to be holy and provocative of sexual vigor, a preservative of life and sweet to the taste.

(xix) The drinking of a paste composed of the *Asparagus racemosus* (Śatāvarī), the *Pedalium murex* (Gokṣuraka), the *Gmelina arborea* (Śrīparṇī), *Piper longum* (Pippalī), and Licorice (*Madhuca indica*) boiled in milk, honey and ghee, in the spring is said to have the same effect as the above.

(xx) Boiling the *Asparagus racemosus* and the *Pedalium murex* along with the pounded fruits of the *Gmelina arborea* (Śrīparṇī) in water, and drinking the same is said to act in the same way.

(xxi) If the powder of the seed of the *Scripus kysoor* (Kaśeruka) and the flour of barley are mixed together in equal parts and a portion of it (two *palas* in weight), is eaten every morning on getting up, it has the same effect, is said to be beneficial to health, strength, and is agreeable to taste. It also increases memory. This is called a *Yukta-rasa* by the ancient sages.

However, while using these aphrodisiacs one should keep in mind the following : "The means of producing love and sexual vigor should be learned from the science of medicine, from the Vedas, from those who are learned in the arts of magic and from confidential relatives. No means should be tried which is doubtful in its effect, which is likely to cause injury to the body, which involves the death of animals or

which brings one in contact with impure things. Only such means should be used as are holy, acknowledged to be good and approved of by the Brahmanas and friends." (Ks VII. 1. 36-51; Cf. Kcū. VII. 1, 41-58).

VĀḌAVAKA means the 'mare's position of congress. When the woman forcibly holds in her yoni (vagina) the Liṅgam (Penis) after it is in, it is called the 'mare's position'. This is learnt by practice only and is chiefly found among the women of the Andhra country. (Ks. II. 6, 21-22; Rr. X. 20; Kcū. II. 6, 15-16; 8, 34).

VĀTAJA-PURUṢA is the man of flatulent temperament.

Characteristics : He is wakeful, averse to bathing and cold contact, ugly, thievish, vain, dishonest and fond of music. The soles of his feet and palms of his hands are much fissured. He has often a scanty and rough beard and moustache. His finger-nails and hairs are of the same type. He is cruel and is given to biting his finger-nails and grinding his teeth when asleep.

Morally he is impulsive, unsteady in his friendship and ungrateful. He is lean and rough. His body is marked with a large number of prominent veins. He is garrulous, a fast walker and is fond of speaking fast, vacillating in temperament and dreams of flying to the sky and walking abroad.

He is irresolute, his eyes are always rolling. He makes few friends, is capable of accumulating very little money and treasure and whatever he speaks is incoherent.

The traits of the character of this type seem to resemble those of a goat, jackal, hare, mose, camel, dog, vulture, crow and of an ass. (Su. III. 4, 64-67).

VĀTAJA-STRĪ is the woman of Aerial or flatulent temperament. She is usually barren, and her limbs are part-cold and part-hot.

In passion and speed of orgasm she is slow, has moist vagina and most ready for coition in the cold of winters.

According to Guṇapatākā (a medical treatise now apparently lost) such a woman is worth least of the three (See Śleṣmika and Pittaja also). She is coarse, gadabout, and extremely talkative. Her hair has a dusky colour of slightly-burnt tree. She eats a great deal, has a cool body and hard hairs with definite points to them. She is strong, her nails and eyes are dark-coloured and her queynt is of the texture of a cow's tongue, rough to the touch. (Rr. IV. 5. 11-13; Ar. IV. 9-10; Rp. II. 62-68).

VĀTA-DŪTĪ is one of the eight kinds of Dūtīs or Go-betweens enumerated in the Kāmaśāstras.

A person who carries a message to a woman which has a double meaning, or which relates to some past transactions, or which is unintelligible to other persons, is called a Go-between who acts the part of the wind. In this case the reply should be asked for through the same woman. (Ks. V. 4, 62).

VĀTSYĀYANA is author of the celebrated Kamāsūtra, which is the most authentic and comprehensive treatise now extant on the subject. He, in fact, condensed the works of his predecessors on Erotics and represented it in a concise form. A summary of the contents of his work, as given in the work itself (I. 1), is as follows :—

Part I. 1 : General. Chapter 2 : The means of pursuing the threefold aims of Dharma, Artha and Kāma. Chapter 3 : The Study of various Acts. Chapter 4 : The Daily life of a Citizen. Chapter 5 : The different types of women—fit and unfit—to consort with, and about messengers of Love.

Part II (Union between man and woman). 1 : Kinds of union commensurate with dimension, intensity and duration and on the different kinds of Love. Chapter 2 : On embracing. Chapter 3 : On kissing. Chapter 4 : On Nail marks. Chapter 5 : On teeth marks; women of different provinces, their likes and dislikes, and their ways of loving. Chapter 6 : On postures of congress. Chapter 7 : On striking and the

sounds appropriate to them. Chapter 8 : On woman assuming the man's role. Chapter 9 : On oral congress. Chapter 10 : On the beginning and ending of congress. The different types of congress and on Love quarrels.

Part III (On selection and marriage) : Chap. 1 : Selection and acceptance of the bride. Chap. 2 : Creating confidence in the bride. Chap. 3 : Ways of courting and winning the heart of the bride. Chap. 4 : How the man must behave for the possession of the bride; how the woman can win a desirable man and subjugate him. Chap. 5 : On the different forms of marriage.

Part IV (The position and behaviour of a wife) : Chap. 1 : On the conduct of the devoted wife and her behaviour during husband's long absence. Chap. 2 : Duties of the eldest and the youngest wife (in case of more than one). The conduct of widow remarried. The conduct of the estranged wife. On the women in the royal *Harem*. The conduct of the husband who has more than one wife.

Part V (Extra-marital relations with wives of others) : Chap. 1 : The characteristics of men and women in love. Reasons for keeping free from temptation. Men who are naturally attractive to women. Women who can be won over easily. Chap. 2 : On making the acquaintance of the woman and the efforts to win her over. Chap. 3 : Testing the woman's inclination. Chap. 4 : On the Duties of a messenger. Chap. 5 : On the love of persons in authority towards other man's wives. Chap. 6 : On the women of the royal Harem and on protecting one's own life.

Part VI (About courtesans) : Chap. 1 : On selecting the right man and on the methods of beguiling him. Chap. 2 : On the behaviour of a compliant courtesan. Chap. 3 : On the ways of obtaining money. Indication of waning attachment and on how to get rid of the lover. Chap. 4 : The reunion with a former lover. Chap. 5 : Gains of several kinds. Chap. 6 : Pecuniary gains and other considerations : different types of courtesans.

Part VII (Ways of making oneself Attractive to others. Herbal recipes) : Chap. 1 : On adoring oneself and on attracting others on tonic medicines. Chap. 2 : On regaining lost virility. Other miscellaneous experiments.

Thus the text of Kāmasūtras is divided into seven parts, thirty-six Chapters, running into one thousand two hundred and fifty Slokas. (Ks. I. 1).

VĀDYA is the art of playing upon musical instruments. It is one of the Sixtyfour Arts. See Kalā. (Ks. I. 3. 15).

VĀNARA-PRAKṚTI-STRĪ is the monkey-minded woman. She has a wandering eye, loves to use nails and teeth in the love-battle and is of a fickle disposition. (Rr. IV. 18; Ar. IV. 18; Rp. II. 81-82; Rk. 61).

VĀRIKRĪḌITAKA implies congress in a water pool. (Ks. II. 6. 44).

VĀSTUVIDYĀ is the art of House-construction (Architecture). It is one of the Sixtyfour Arts. See Kalā. (Ks. I. 3, 15).

VĀHYARATA means external actions relating to sexual enjoyment. It includes Āliṅgana (s.v.); Cumbana (s.v.); Dantakṣata (s.v.); Nakhakṣata (s.v.); Prahaṇana (s.v.). (Sd. 61-62; Rk. 233ff.).

The Ratiratnapradīpikā enumerates a few more actions under Vāhyarati. It gives (i) Amorous glances; (ii) Aliṅgana; (iii) Cumbana; (iv) Nakhakṣata; (v) Dantakṣata; (vi) Insertion of finger inside the vagina. (Rp. III. 1-4).

VIKĀRA is one of the Hāvas (s.v.). When a woman, deliberately utters about her husband, such words which may not be utterable, then her behaviour comes under this category. (Ns. XIII. 23-24).

VIKṢEPA is one of the Hāvas (s.v.) and includes various types of impulsive and unstable behaviours of women. (Ns. XIII. 21-22).

VICITRA-ŚĀKA-YŪṢA-BḤAKṢYA-VIKĀRA-KRIYĀ, is the art of cooking various kinds of vegetables and food. It is one of the sixtyfour Arts. See Kalā. (Ks. I. 3, 15).

VICCHITTI is one of the Hāvas (s.v.). In the event of some default or misconduct of the husband, when the wife discards her makeup and ornaments in anger, her actions are called Vicchitti. (Ns. XIII. 7-8).

VIJṚMBHITAKA implies a yawning position of lying down for congress recommended for a Mṛgī (Deer) class of woman. When the woman raises her thighs and keeps them wide apart and engages in congress, it is called the yawning position. (Ks. II. 6, 9-10).

VIJÑA has been mentioned by Kalyāṇamalla as an early writer of Kāmaśāstra. (Ar. IX. 36).

VIṬA is a man who has enjoyed the pleasures of fortune, who is a compatriot of the citizen with whom he associates, who is possessed of the qualities of a householder, who has his wife with him, who is honoured in the assembly of citizens and in the abode of courtesans, and lives on their means and on them. He along with Vidūṣaka and Pīṭhamarda is employed in matters of quarrels and reconciliations between citizens and courtesans. (Ks. I. 4, 32-34; Kcū. I. 4, 51; Śṛdī. I. 25-30).

VIṬAPUTRA has been mentioned by Dāmodara as an early writer on Kāmaśāstra. (Km. 123).

VITASTĀ is the name of a river of Punjab State. The women of districts around this river, can be won only by the Auparisṭaka (s.v.) method. (Rr. V. 11).

VIDARBHA is the name of a country of ancient India. In this country the wives of the chief ministers approached the King at night to serve him. The beautiful wives of the inhabitants also passed a month in the King's harem under the pretext of affection for the King. (Ks. V. 5. 32-34). The

sons of the royal ladies of this country entered the royal harem when they pleased and used to enjoy the women with the exception of their own mothers. (Ks. V. 6. 32).

VIDŪṢAKA, also called a Vaihāsika, is the one who provokes laughter. He is a person acquainted with only some of the arts, who is a Jester and who is trusted by all. He along with Viṭa and Pīṭhamarda is employed in matters of quarrels and reconciliations between citizens and courtesans. (Ks. I. 4, 33-34; Kcū. I. 4, 52).

VIDDHA is a kind of thrashing in which some instrument is pierced on the cheeks. (Ks. II. 7, 24; Rp. VI. 57).

VIDDHAKA, is one of the four kinds of Embraces (Āliṅgana). When a woman in a lonely place bends down, as if to pick up something and pierces, as it were, a man siting or standing, with her breasts, and the man in return takes hold of them, it is called Viddhaka or a "piercing embrace". This embrace takes place only between persons who do not, as yet, speak freely with each other. (Ks. II. 2, 9-10; Ar. IX. 2, 7; Rr. VI. 2; Kcū. II. 2, 7-8; Rp. III. 22-23).

VIDYĀ is used in the sense of Ar s and Sciences. Just as one should study the arts and sciences contained in Dharma and Artha, so one should also study the Kāmasūtra and its subsidiary arts. A maiden (Kanyā) should study the Kāmasūtra and subsidiary arts before marriage, and in the event of her marriage should study the same with her husband's consent.

Emphasizing the necessity of a methodical and formal study of an art or science Vātsyāyana says that everywhere in this world one finds that while the practice of a particular science is known to all, only a few are acquainted with rules and the laws on which the science is based. Thus the priests presiding over sacrificial rites, though ignorant of grammer, make use of appropriate words when addressing the different Deities and do not know how these words are framed. Again, persons do the duties required of them on auspicious days,

which are fixed by astrology, though they are not acquainted with the science of astrology. In a like manner riders of horses and elephants train these animals from practice only without knowing the science of training animals. And from experience we find that some women, such as the daughters of princes and their ministers and courtesans are actually versed in the practices of Kāmaśāstra, without formal study of the science. Vātsyāyana thus tries to prove that a great many things are done by people from practice and custom, without their being acquainted with the reason of things or the laws on which they are based. However, a necessity of the formal study of the science cannot be undermined.

He, therefore, says that a female should learn the Kāmaśāstra or at least a part of it, by studying its practices from some confidential friend. She should study alone, in private, the sixtyfour practices (See KALĀS) that form a part of the Kāmaśāstra. Her teacher should be one of the following (See Ācārya) :

(1) The daughter of a nurse brought up with her and already married; (2) A female friend who can be trusted in everything; (3) The sister of her mother (that is her aunt); (4) An old female servant; (5) A female beggar who may have formerly lived in the family; or (6) Own sister who can always be trusted. (Ks. I. 3, 1-5).

VINDU means point and it is one of the kinds of Biting. When a small portion of the skin is bitten with two teeth only it is called the 'point'. This bite is made on the lower lip or neck. (Ks. II. 5, 4. 7. 12; Rp. III. 69).

VINDUMĀLĀ means a line of points. It is one of the eight kinds of Biting. When such small portions of the skin are bitten with all the teeth, it is called 'line of points'. (Ks. II. 5. 4. 13-14). This is done on the throat, the armpit, joints of the thighs and on the forehead. (Ks. II. 5, 4. 13-15; Kcū. II. 5, 11; Rp. III. 71).

VIPARĪTA-RATI means opposite congress. When a

woman, in congress, rides over the man lying on his back and performs the role of the man, it is called Viparīta-Rati. See PURUṢĀYITA. (Ks. II. 8, 1 et. seq.).

When the woman becomes tired, she should place her forehead on that of her lover and should thus take rest without disturbing the union of the organs. After such a rest, and if she is not satisfied, the man should turn round and begin the congress again. (Ks. II. 8, 37-38; Sd. 104-105).

VIPARĪTA-RATI means the act of congress in which a woman acts the part of a man. In such cases she has the following things to do in addition to the first nine things prescribed for man (See Upasṛptaka) : (i) Sandaṁśa, (ii) Bhrāmaraka, and (iii) Preṅkholita. (Ks. II. 8, 32).

VIPĀṢ is the name of a river of Punjab State. The women of the districts around this river can be won only by Aupariṣṭaka (s.v.) method. (Rr. V. 11).

VIBHRAMA is one of the Hāvas (s v.) and includes a variety of actions of the wife. For example, anger, smiles, requests for flowers and garlands, sometime throwing away the flowers so received, and then at another, use them for personal decoration, disobeying the husband and going to sleep with her lady friend, and often giving evasive replies to the amorous requests of the husband—all such actions come under Vibhrama. (Ns. XIII. 13-14).

VIMARDITAKA—See ĀSITAKABANDHAS.

VIRAKTA-PRATIPATTI means understanding the feeling of developing aversion in the lover. A woman should always know the state of the mind, of the feelings, and of the disposition of her lover towards her, from the changes of his temper, his manner, and the colour of his face. In short the behaviour of a waning lover can be as follows :

(1) He gives the woman either less than is wanted or something other than that which is asked for. (2) He keeps her in hopes by promises. (3) He pretends to do one thing, and does

something else. (4) He does not fulfill her desires. (5) He forgets his promises, or does something other than that which he has promised. (6) He speaks with his own servants in a mysterious way. (7) He sleeps in some other house under the pretense of having to do something for a friend. (8) Lastly, he speaks in private with the attendants of a woman with whom he was formerly acquainted. (Ks. VI. 3. 27-38).

VILĀSA is one of the Hāvas (s.v.). When a wife, going near the husband, purposelessly smiles, shows anger, makes faces, walks with a strange gait, or glances hesitatingly, then her actions come under Vilāsa. (Ns. XIII. 17-18).

VIVĀHA-PRAKĀRA means kinds of marriages.

VIVĀHA-YOGA implies certain inferior forms of marriages to be used when other better forms could not be availed of.

When a young lover finds frequest meetings with his beloved maiden difficult then one of the means which can be adopted by him is to entice and win over by appropriate presents, etc. the nurse (Dhātrī) of the maiden and then depute the nurse to entice the maiden. The nurse then takes resort to various persuasive measures and ultimately brings the maiden to her lover, who can then marry her under any of the recognised forms of marriage.

When the girl is gained over, and lives openly with the man as his wife, he should cause fire to be brought from the house of a Brahmin and having spread the Kuśa grass upon the ground, and offered an oblation to the fire, should marry her according to the precepts of the religious law. After this he should inform his parents of the fact, because it is the opinion of ancient authors that a marriage solemnly contracted in the presence of fire cannot afterwards be set aside.

After the consummation of the marriage, the relations of the man should gradually be made acquainted with the affair,

and the relations of the girls should also be apprised of it in such a way that they may consent to the marriage and overlook the manner in which it was brought about. When this is done they should afterwards be reconciled by affectionate presents and favourable conduct. In this manner the man should marry the girl according to the Gandharva form of marriage.

When the girl cannot make up her mind, or will not express her readiness to marry, the man should obtain her in any one of the following ways :

(i) On a fitting occasion, and under some excuse, he should by means of the nurse, with whom he has already developed full rapport, and who also is well known to the girl's family, get the girl brought unexpectedly to his house, and he should then bring fire from the house of a Brahmin, and proceed as before.

(ii) When the marriage of the girl with some other person draws near, the man should, through the nurse, disparage the future husband to the utmost in the mind of the mother of the girl, and then having got the girl to come with her mother's consent to a neighboring house, he should bring fire from the house of a Brahmin and proceed as above.

(iii) The man should become a great friend of the brother of the girl, the said brother being of the same age as himself, and addicted to courtesans and to intrigues with the wives of other people, and should give him assistance in such matters, and also give him occasional presents. He should then tell him about his great love for his sister, as young men will sacrifice even their lives for the sake of those who may be of the same age, habits, and dispositions as themselves. After this the man should have the girl brought by means of her brother to some secure place, and having brought fire from the house of a Brahmin should proceed as before.

(iv) The man should on the occasion of festivals get the nurse to give the girl some intoxicating substance and then cause her to be brought to some secure place under the pre-

tense of some business, and there having enjoyed her before she recovers from her intoxication, should bring fire from the house of a Brahmin and proceed as before.

(v) The man should with the connivance of the nurse, carry off the girl from her house while she is asleep, and then having enjoyed her before she recovers from her sleep, should bring fire from the house of a Brahmin and proceed as before.

(vi) When the girl goes to a garden, or to some village in the neighborhood, the man should, with his friends, fall on her guards and having killed them or frightened them away, forcibly carry her off, and proceed as before.

In all the forms of marriage given above the one that precedes is better than the one that follows it on account of its being more in accordance with the commands of religion, and, therefore, it is only when it is impossible to carry the former into practice that the latter should be resorted to. As the fruit of all good marriages is love, the Gandharva (ii) form of marriage is respected even though it is formed under unfavourable circumstances, because it fulfills the object sought for. Another cause of the respect accorded to the Gandharva form of marriage is that it brings forth happiness, causes less trouble in its performance than other forms of marriages, and is, above all, the result of previous love. (Ks. III. 5. 1-30; Kcū. III. 5, 1-28).

VIVĀHĀNTARA MAṄGALĀCĀRA is the formal and auspicious behaviour on the first wedding night.

The bridegroom should not approach his bride on the wedding night—otherwise she will become bored during the next three nights when she has to sit and keep watch. For days he preserves continence, and does not attempt anything presumptuously until he has first won her heart. Women's bodies are as soft as flowers—they dislike embraces which are inflicted on them by people who have not yet won their intimate regard.

The wooer will first show his love for his bride through the offices of her friends, and progress slowly with her as he wins her confidence. If she is a virgin and has never been alone with him, he should operate, say the rules, in complete darkness. When the girl is at ease with him, he will very briefly embrace her with the upper half of his body. He will pass some betel from his mouth to hers, tell her he loves her, speak kindly to her, kneel to her, and adopt other such measures to please her. He can then give her a pure, tender kiss and play gentle games with her. As if unintentionally he asks her some simple questions—if she does not answer, he asks, 'Do I please you, sweetheart?' She will motion with her head, not answer with words. As her confidence increases, little by little, she will hide her face and smile while the bridesmaid whispers in her ear what the bridegroom told her in private—'He said such and such, and this is what he said of the joy that he has in you.....' She will say, including a good many lies of her own. If the bride's maid is waggish and overplays her hand, the groom should say playfully and not over-distinctly, 'I never said anything of the kind.' When she gains confidence further the bride will ask for betel or flowers, and he will give them to her, or lay them in her lap. Then he should touch the buds of her nipples with the tips of his fingers, slide his hand down to her pubis and take it away again. If she stops him, he takes his hand away and says, 'I won't do it again if you'll put your arms round me.' Once he has contrived by treating her very gently to get her sitting on his knees, he will frighten her out of her wits by saying 'I'll bite and scratch your pretty face, and 'I'll mark myself all over and say you did it, and make you ashamed before all your friends.' Then he kisses her all over, and as her bashfulness is conquered by dandling and handling he unties her girdle. Having introduced his penis in the approved manner he amuses her until the last dark traces of fear are removed by his gentle exertions. (Rr. XI. 8-18).

VIVVOKA is one of the Hāvas (s.v.). When a husband

brings some present according to the liking of his wife, but the wife still arrogantly refuses such present and even pushes the husband away, the actions of the wife come under this category. (Ns. XIII. 9-10).

VIŚĪRNA-PRATISANDHĀNA means reunion with something from which for a time relations remained broken. Here it implies reunion with a former lover. When a courtesan abandons her present lover after all his wealth is exhausted, she may then consider about her reunion with a former lover. But she should return to him only if he has acquired fresh wealth, or is still wealthy, and if he is still attached to her. And if this man be living at the time with some other woman, she should consider well before she acts.

Now such a man can be in only one of the six following conditions :

(1) He may have left the first woman of his own accord, and may even have left another woman since then. (2) He may have been driven away from both the women. (3) He may have left one woman of his own accord, and been driven away by the other. (4) He may have left one woman of his own accord and be living with another woman. (5) He may have been driven away from one woman, and left the other of his own accord. (6) He may have been driven away by one woman, and may be living with another.

Implications of the above conditions :

1. Now, if the man has left both women of his own accord, he should not be resorted to, because of the fickleness of his mind and his indifference to the excellences of both of them.

2. As regards the man who may have been driven away from both women, if he has been driven away from the last one because the woman could get more money from some other man, then he should be resorted to, for if attached to the first woman he would give her more money through vanity and emulation to spite the other woman. But if he has

been driven away by the woman on account of his poverty or stinginess, he should not then be resorted to.

3. In the case of the man who may have left the one woman of his own accord, and been driven away by the other, if he agrees to return to the former and give her plenty of money beforehead, then he should be resorted to.

4. In the case of the man who may have left one woman of his own accord and be living with another woman, the former (wishing to take up with him again) should first ascertain if he left her in the first instance in the hope of finding some particular excellence in the other woman, and that not having found any such excellence, he is willing to come back to her, and to give her much money because of his conduct and because of his affection still existing for her.

Or whether, having discovered many faults in the other woman, he would now see even more excellences in herself than actually exist, and would be prepared to give her much money for these qualities.

Or, lastly, to consider whether he was a weak man, or a man fond of enjoying many women, or one who liked a poor woman, or one who never did anything for the woman that he was with. After maturely considering all these things, she should resort to him or not, according to circumstances.

5. As regards the man who may have been driven away from the one woman, and left the other of his own accord, the former woman (wishing to reunite with him) should first ascertain whether he still has any affection for her, and would consequently spend much money upon her; or whether, being attached to her excellent qualities, he did not take delight in any other woman; or whether, being driven away from her formerly before completely satisfying his sexual desires, he wished to get back to her so as to be revenged for the injury done to him; or whether he wished to create confidence in her mind, and then take back from her the wealth which she formerly took from him, and finally destroy her;

or, lastly, whether he wished first to separate her from her present lover, and then to himself break away from her. If, after considering all these things, she is of the opinion that his intentions are really pure and honest, she can reunite herself with him. But if his mind be at all tainted with evil intentions, he should be avoided.

6. In case of the man who may have been driven away by one woman, and be living with another, if the man makes overtures to return to the first one, the courtesan should consider well before she acts, and while the other woman is engaged in attracting him to herself she should try in her turn (though keeping herself behind the scenes) to gain him over, on the grounds of any of the following considerations :

(i) That he was driven away unjustly and for no proper reason, and now that he has gone to another woman, every effort be used to bring him back to myself. (ii) That if he were once to consort with me again, he would break away from the other woman. (iii) That the pride of my present lover would be put down by means of the former one. (iv) That he becomes wealthy, has secured a higher position, and holds a place of authority under the king. (v) That he is separate from his wife. (vi) That he is now independent. (vii) That he lives apart from his father or brother. (viii) That by making peace with him I shall be able to get hold of a very rich man, who is now prevented from coming to me by my present lover. (ix) That as he is not respected by his wife, I shall now be able to separate him from her. (x) That the friend of this man loves my rival, who hates me cordially. I shall, therefore, by this means separate the friend from his mistress. (xi) And lastly, I shall bring discredit upon him by bringing him back to me, thus showing the fickleness of his mind.

When a courtesan is resolved to take up again with a former lover, her Pīṭhamardas (s.v.) and other servants should tell him that his former expulsion from the woman's

house was caused by the wickedness of her mother; that the woman loved him just as much as ever at that time; but could not help the occurrence because of her defference to her mother's will; that she hated the union of her present lover, and disliked him excessively. In addition to this, they should create confidence in his mind by speaking to him of her former love for him, and should allude to the mark of that love that she has ever remembered. This mark of love should be connected with some kind of pleasure that may have been practiced by him, such as, his way of kissing her, or manner of having connection with her.

When a woman has to choose between two lovers, one of whom was formerly united with her, while the other is a stranger, the Ācāryas (sages) are of the opinion that the first one is preferable because, his disposition and character being already known by previous careful observation, he can be easily pleased and satisfied; but Vātsyāyana thinks that a former lover, having already spent a great deal of his wealth, is not able or willing to give much money again, and is not, therefore, to be relied upon so much as a stranger. Particular cases differing from this general rule may, however, arise because of the different natures of men.

There are some ancient verses on these subjects, as follows :

"Reunion with a former lover may be desireable so as to separate some particular woman from some particular man, or some particular man from some particular woman, or to have a certain effect upon the present lovers."

"When a man is excessively attached to a woman, he is afraid of her coming into contact with other men, he does not then regard or notice her faults, and he gives her much wealth through fear of her leaving him."

"A courtesan should be agreeable to the man who is attached to her, and despise the man who does not care for her. If while she is living with one man, a messenger comes to her from some other man, she may either refuse to listen

to any negotiations on his part, or appoint a fixed time for him to visit her, but she should not leave the man who may be living with her and who may be attached to her."

"A wise woman should renew her connection with a former lover only if she is satisfied that good fortune, gain, love, and friendship are likely to be the result of such a reunion." (Ks. VI. 4. 1-43).

VISESAKACCHEDYA is the art of cutting different designs on the Bhojapattra (Birch-tree), for adoring the forehead. (Ks. I. 3, 15).

VIṢAYAJĀ-PRĪTI is the fondness which is created and earned by means of mutual gifts such as garlands, sandal and foods, etc. Thus it is fondness from nutual exchange of pre sents (Ar. IV. 27; Rp. VII. 45-46).

VIṢAYĀTMAKA-PRĪTI means love resulting from the pereeption of external objects. Such a love is quite evident and well known to the world because the pleasure it affords is superior to the pleasure of other kinds of love, which exists only for its sake. (Ks. II. 1. 39, 44).

VAIṢAYIKĪ-PRĪTI—See VIṢAYAJĀ-PRĪTI.

VISAKHĀDIKĀ is a kind of enjoyment in which the roots of lotus tree were eaten. (Ks. I. 4, 28).

VISṚṢṬI is the female counter-part ejaculation.

Animalcules generated in the blood set up in the private parts of women an irritation of desire which is little, middling or great according to the size of the animalcules.

From allaying of this irritation by the vigorous thrusting of the penis and the flowing of their love-juice, women experience the need for Visṛṣṭi. At the outset this sensation is unpleasant and brings them little satisfaction, but at the climax they experience a discharge like that of the man, which renders them practically senseless with pleasure. One moment the woman screams, moans, throws herself about

and is distressed—the next she lies motionless and closes her eyes.

The speed of reaching orgasm or Tṛpti (s.v.) in man and in woman may be of three kinds. (Rr. III. 8-10).

Kinds of Visṛṣṭi : Viewed with respect of time there are three kinds of Visṛṣṭis :

(i) Cira-Sambhava, i.e. which occupies a great length of time; (ii) Madhya-Sambhava, i.e. which is accomplished within a moderate period; and (iii) Śīghra-Sambhava, i.e. which takes a short time to finish. (Ar. III. 12). See also Surata-bheda.

Vātsyāyana is of the opinion that the quality and quantity of the emission varies according to the impulse (Vega, s.v.). He also holds that during the first intercourse there is greater impulse but shorter action in the case of men. In the second and subseqent intercourses this is reversed. But in the case of women it is just opposite, i.e. she is milder in impulse and later in action at the first intercourse and in the subsequent intercourses, when she is already excited, she becomes wilder in impulse and gets her emission quicker. This lasts till she is exhausted.

Vātsyāyana further holds that generally men get their emissions earlier than women so the latter must be treated with preliminary endearments in order that they may get their orgasm earlier or simultaneously with their partners. Women of delicate nature, of course, get their emission earlier. (Ks. II. 1, 13. 20-21; Ar. IV. 37).

VĪṆĀ is the name of an Indian string musical instrument. This is the favourite instrument of Goddess Sarasvatī (Goddess of Learning) who is also called Vīṇāpāṇi (one who holds Vīṇā in her hands.).

VĪṆĀ-DAMARU-VĀDYA is the art of playing on Vīṇā, Damaru and other musical instruments. It is one of the sixty-four Arts. See Kalā. (Ks. I. 3, 15).

VĪRABHADRA is the author of Kandarpacūḍāmaṇi, a work on Indian Erotics.

VṚKSĀDHIRŪḌHAKA is one of the four kinds of embraces between married couple. When a woman, having placed one of her feet on the foot of her lover, and the other on one of his thighs, passes one of her arms round his back and the other on his shoulders, makes slightly the sounds of sighing and cooing, and wishes, as it were, to climb up him in order to have a kiss, it is called Vṛksādhirūḍhaka or climbing a tree. This takes place when the man is standing and the woman plays the active role. (Ks. II. 2, 16-17; Rr. VI. 7; Ar. IX. 2-3; Kcū. II. 2, 15-16; Rp. III. 10-12).

VṚKSĀYURVEDA-YOGA is horticulture—growing plants of desired sizes. This is one of the sixtyfour Arts. See Kalā. (Ks. I. 3, 15).

VṚDDHA-GAṆIKĀ means an old courtesan or public woman. If she is versed in Arts she can be employed as a mediator between a citizen and a public woman in the event of a quarrel or misunderstanding. (Ks. I. 4, 35; Kcū. I. 4. 53-54).

VṚDDHĀ is the old woman above fifty years of age.

She can be won by courteous speeches and by stuffing her with promises of marriage. (Rr. IV. 1-4; Rm. 10-13; Ns. XVI. 2-6; Ps. II. 18; Rp. II. 39-41). She can be satisfied and won over by loving her children and grand-children and with promises to take her to various Tirthas (sacred places). She likes sweet speech. (Rp. II. 44-47).

VṚṢA means a Bull. The word, however, has been used to designate a kind of man so named on the basis of the size of his Liṅgam (penis). (Ks. II. 1. 1; Rm. 3).

Union between a Vṛṣa, (whose penis is 9 finger-breadth about 7''), man and Vaḍavā woman has been considered equal, while that between a Vṛṣa man and Mṛgī or Hastinī woman as unequal. (Ks. II. 1. 37).

Characteristics : He has a strong, erect head, a very broad face and brow, a stout neck, fleshy ears, a rounded tortoise-

shaped body; he is stout with deep armpits, long dangling arms, red hands and lips—eyes like a lotus-leaf, red in the corners, which have fine long lashes and stare straight at you. He is spirited, with a swinging free gait, soft-spoken, touchy, harsh but generous, inclined to sleep long, broad minded; tall but gangling, passionate in coition, capable of repeated orgasm, phlegmatic, well-preserved in middle age, inclined to be over-corpulent, happy with any woman and having a penis nine fingers long or less. (Kr. III. 31-33; Rm. 6, 27; Ar. III. 17; Ns. XIV. 1. 4; Sd. 20-21; Ps. II. 12; Rp. II. 23-27; Rk. 29).

VṚṢALĀ means a sterile woman. In case she is versed in Arts she can be employed to act as a mediator between a citizen and a courtesan in the event of a quarrel or misunderstanding. (Ks. I. 4. 35).

VṚṢĀGHĀTA means the blow of a Bull. When both sides of the Yoni are rubbed alternately or at random, it is called blow of a Bull. (Ks. II. 8, 28).

1. VEGA connotes the process of dripping of the fluid during the process of physical union. It is a synonym of Rati. See RATI. (Ks. II. 1, 32).

2. VEGA means force or intensity of the carnal desire in men and women. This can be of three kinds, viz. Canda-vega or furious desire, Madhya-vega or moderate desire; and Manda-vega or slow desire. (Ar. III. 13; Rp. IV. 11-15) See also Surata-bheda; Visṛṣṭi. Cf. Kcū. II. 1. 69-70).

VEṆUDĀRITAKA is a position of congress described by Suvarṇanābha. When the woman places one of her legs on her lover's shoulder and stretches the other out, and then places the latter on his shoulder and stretches out the other, and continues to do so alternately, it is called this, the 'splitting of a bamboo' position. (Ks. II. 6. 28; Rr. X. 23: Kcū. II. 6, 20).

VEŚYĀ-PRAKĀRA means kinds of Veśyās or Courtesans. They are of the following kinds :

(i) Kumbhadāsī, (ii) Paricārikā, (iii) Kulaṭā, (iv) Svairiṇī, (v) Naṭī, (vi) Śilpakārikā, (vii) Prakāśa-vinaṣṭā, (viii) Rūpājīvā, and (ix) Gaṇikā.

All these kinds of courtesans are acquainted with various kinds of men, and should consider the ways of getting money from them, of pleasing them, of separating themselves from them, and of reuniting with them. They should also take into consideration particular gains and losses, attendant gains and losses, and doubts in accordance with their several conditions.

Men want pleasure, while women want money, and, therefore, in this connection that part should be studied which treats of the means of gaining wealth. (See LĀBHA-VIṢEṢA).

There are some women who seek for love, and there are others who seek for money; for the way of love of the latter See Arthanubandha. (Ks. VI. 6. 50-53).

VEŚYĀ-PUTRĪ means the daughter of a courtesan. When the daughter of a Courtesan arrives at the age of puberty, the mother should get together a lot of youngmen of the same age, disposition and knowledge as her daughter, and tell them that she would give her in marriage to the person who would give her presents of a particular kind.

After this, the daughter should be kept in seclusion as far as possible, and the mother should give her in marriage to the man who may be ready to give her the presents agreed upon. If the mother is unable to get so much out of the man, she should show some of her own things as having being given to the daughter by the bridegroom.

Or the mother may allow her daughter to be married to the man privately, as if she were ignorant of the whole affair, and then, pretending that it has come to her knowledge, she may give her consent to the union.

The daughter, too, should make herself attractive to the sons of wealthy citizens, unknown to her mother, and make them attached to her, and for this purpose should meet them at the time of learning to sing, and in places where music is played, and at the houses of other people, and then request her mother through a female friend or servant to be allowed to unite herself to the man who is most agreeable to her.

When the daughter of a courtesan is thus given to a man, the ties of marriage should be observed for one year, and after that she may do what she likes. But even after the end of one year, when otherwise engaged, if she should be now and then invited by her first husband to come and see him, she should put aside her present gain and go to him for the night.

Such is mode of temporary marriage among courtesans, and of increasing their loveliness and their value in the eyes of others. What has been said about them should also be understood to apply to the daughters of the dancing women, whose mothers should give them only to such persons as are likely to become useful to them in various ways. (Ks. VII. 1. 13-24).

VEŚYĀ-VṚTTA means the description of the characteristics, behaviour-patterns and other details of a courtesan.

Why courtesans resort to men :—By having intercourse with men, courtesans obtain sexual pleasures, as well as their own maintenance. Now, when a courtesan takes up with a man from love, the action is natural; but when she resorts to him for the purpose of getting money, her action is artificial or forced. Even in this latter case, however, she should conduct herself as if her love were indeed natural, because men repose their confidence in those women who apparently love them. In making known her love to the man she should show an entire freedom from avarice and for the sake of her future credit she should abstain from acquiring money from him by unlawful means.

Friends, Confidants and Assistants of a Courtesan :—A courtesan, well-dressed and wearing her ornaments should sit or stand at the door of her house, and without exposing herself too much, should look on the public road so as to be seen by the passers by, she being an object on view for sale. She should form friendships with such persons as would enable her to repair her misfortunes, to acquire wealth, and to protect her from being bullied or set upon by persons with whom she may have dealings of some kind or another. Such persons are : the guards of the town or the police; the officers of the courts of justice; astrologers, powerful men or men with interest; learned men; teachers of the sixtyfour arts; Pīṭhamardas (s v.); Viṭas (s.v.); Vidūṣakas (s.v.); flower-sellers; purfumers; vendors of liquor; washermen; barbers; beggars; and such other persons as may be found necessary for the particular object to be acquired.

Kinds of Men who may be taken up :—The following kinds of men may be taken up with, simply for the purpose of getting their money : —

Men of independent income; young men; men who are free from any ties; men who hold places of authority under the Kings; men who have secured their means of livelihood without difficulty; men possessed of unfailing sources of income; men who consider themselves handsome; men who are always praising themselves; one who is a eunuch, but wishes to be thought a man; one who hates his equals; one who is naturally liberal; one who has influence with the King or his ministers; one who is always forunate; one who is proud of his wealth; one who disobeys the orders of his elders; one upon whom the members of his caste keep an eye; an only son whose father is wealthy; an ascetic who is internally troubled with desire; a brave man; a physician of the King; and previous acquaintances.

On the other hand, those who are possessed of excellent qualities are also to be resorted to for the sake of love and fame. Such men are as follows :—

Men of high birth, learned, with a good knowledge of the world, and doing the proper things at the proper times; poets, good story-tellers, eloquent men, energetic men skilled in various arts, farseeing into the future, possessed of great minds, full of perseverance, of a firm devotion, free from anger, liberal, affectionate to their parents, and with a liking for all social gatherings, skilled in completing verses begun by others and in various other sports, free from all diseases, possessed of a perfect body, strong and not addicted to drinking, powerful in sexual enjoyment, sociable, showing love towards woman and attracting their hearts to himself but not entirely devoted to them, possessed of independent means of livelihood, free from envy and last of all, free from suspicion.

Qualities of Veśyās which attract men :—Veśyā should be possessed of beauty and amiability and with auspicious body-marks. She should have a liking for good qualities in other people, as well as a liking for wealth. She should take delight in sexual unions resulting from love, and should be of firm mind and of the same class as the man with regard to sexual enjoyment.

She should always be anxious to acquire and obtain experience and knowledge, be free from avarice and always have a liking for social gatherings and for arts.

Kinds of men to be avoided :—One who is consumptive, one who is sickly, one whose mouth contains worms, one whose breath smells like human excrement; one whose wife is dear to him; one who speaks harshly; one who is always suspicious; one who is avaricious; one who is pitiless; one who is a thief; one who is self-conceited; one who has a liking for sorcery; one who does not care for respect or disrespect; one who can be gained over even by his enemies by means of money; and lastly one who is extremely bashful.

Causes of Courtesans resorting to men :—Ancient authors are of the opinion that the causes of a courtesan resorting to men are : love, fear, money, pleasure, returning some act of

enmity, curiosity, sorrow, constant intercourse, Dharma, celebrity, compassion, the desire of having a friend, shame, the likeness of the man to some beloved person, the search after good fortune, getting rid of the love of somebody else, being of the same class as the man with respect to sexual union, living in the same place, constancy and poverty. But Vātsyāyana decides that desire of wealth, freedom from misfortune, and love are the only causes that affect the union of courtesans with men.

General conduct of Veśyās :—A courtesan should not sacrifice money to her love, because money is the chief thing to be attended to. But in cases of fear, and so, on she should pay regard to strength and other qualities. Moreover, even though she be invited by a man to join him, she should not at once consent to a union, because men are apt to despise things which are easily acquired. On such occasions she should first send the shampooers and the jesters who may be in her service, or in their absence the Pīṭhamardas or confidants, and others to find out the state of his feelings and the condition of his mind. By means of these persons she should ascertain whether the man is pure or impure, affected or unaffected, capable of attachment or indifferent, liberal or niggardly; and if she finds him to her liking, she should then employ the Viṭa and others to attach his mind to her.

Accordingly, the Pīṭhamarda should bring the man to her house, under the pretense of seeing the fights of quails, cocks and rams, of hearing the *Mynā* (a kind of starling) talk, or of seeing some other spectacle, or the practice of some art; or he may take the woman to the abode of the man. After this, when the man comes to her house, the woman should give something capable of producing curiosity and love in his heart, such as, an affectionate present, telling him that it was specially designed for his use. She should also amuse him for a long time by telling him such stories and doing such things as he may take most delight in. When he goes away she should frequently send to him a female attendant,

skilled in carrying on a jesting conversation, and also a small present at the same time. She should also sometimes go to him herself under the pretense of some business, and accompanied by the Pīṭhamarda.

When a lover comes to her abode a courtesan should give him a mixture of betel leaves and betel nut, garlands of flowers, and perfumed ointments, and, showing her skill in arts, should entertain him with a long conversation. She should also give him some loving presents, and make an exchange of her own things with him, and at the same time should show him her skill in sexual enjoyment. When a courtesan is thus united with her lover, she should always delight him by affectionate gifts, by conversation and by the application of tender means of enjoyment. (Ks. VI.1, 1-33)

General life-pattern, routine and behaviour of a Courtesan living like a Wife :—When a courtesan is living as a wife with her lover, she should behave like a chaste woman, and do everything to his satisfaction. Her duty in this respect, in short, is that she should give him pleasure but should not become attached to him, though behaving as if she were really attached.

Now, the following is the manner in which she is to conduct herself so as to accomplish the above-mentioned purpose. She should have either her real or an adopted mother dependent on her. Such a mother is represented as very harsh, and who looks upon money as her chief object in life. The mother on her part should appear to be displeased with the lover, and forcibly take the courtesan away from him. The woman herself should always show pretended anger, dejection, fear, and shame on this account, but should not disobey the mother or nurse at any time.

She should pretend to the mother or nurse that the man is suffering from bad health; and, making this a pretext for going to see him, she should go on that account. She is, moreover, to practice the following things for the purpose of gaining the man's favour :—

Sending her female attendant to bring the flowers used by him on the previous day, in order that she may use them herself as a mark of affection; asking for the mixture of betel-nut and leaves that have remained uneaten by him; expressing wonder at his knowledge of sexual intercourse and the several means of enjoyment used by him; learning from him the sixtyfour kinds of pleasure mentioned by Bābhravya; continually practicing the ways of enjoyment as taught by him according to his liking; keeping his secrets; telling him her own desires and secrets; concealing her anger; never neglecting him on the bed when he turns his face toward her; touching any parts of his body according to his wish; kissing and embracing him when he is asleep; looking at him with apparent anxiety when he is rapt in thought or thinking of some other subject than herself; showing neither complete shamelessness nor excessive bashfulness when he meets her or sees her standing on the terrace of her house from the public road; hating his enemies; loving those who are dear to him; showing a liking for that which he likes; being in high or low spirits according to the state that he is in himself; expressing a curiosity to see his wives; not continuing her anger for a long time; suspecting even the marks and wounds made by herself with her nails and teeth on his body to have been made by some other woman; keeping her love for him unexpressed by words but showing it by deeds and signs and hints; remaining silent when he is asleep, intoxicated or sick; being very attentive when one describes his good actions, and reciting them afterward to his praise and benefit; giving witty replies to him if he be sufficiently attached to her; listening to all his stories except those that relate to her rivals; expressing feelings of dejection and sorrow if he sighs, yawns or falls down; pronouncing the words "live long" when he sneezes; pretending to be ill or to having the desire of pregnancy when he feels dejected; abstaining from praising the good qualities of anybody else and from censuring those who possess the same faults as her own man; wearing anything

that may have been given to her by him; abstaining from putting on her ornaments and from taking food when he is in pain, sick, low-spirited, or suffering from misfortune, and condoling and lamenting with him over the same; wishing to accompany him if he happens to leave the country himself or if he be banished from it by the king; expressing a desire not to live after him; telling him that the whole object and desire of her life was to be united with him; offering previously promised sacrifices to the Deity when he acquires wealth or has some desire fulfilled or when he has recovered from some illness or disease; putting on ornaments everyday; not acting too freely with him; reciting his name and the name of his family in her songs; placing his hand on her loins, bosom, and forehead, and falling asleep after feeling the pleasure of his touch; sitting on his lap and falling asleep there; wishing to have a child by him; desiring not to live longer than he does; abstaining from revealing his secrets to others; dissuading him from vows and fasts by saying "let the sin fall upon me"; keeping vows and fasts along with him when it is impossible to change his mind on the subject; telling him that vows and fasts are difficult to be observed, even by herself, when she has any dispute with him about them; looking on her own wealth and his without any distinction; abstaining from going to public assemblies without him and accompanying him when he desires her to do so; taking delight in using things previously used by him, and in eating food that he has left uneaten; venerating his family, his disposition, his skill in the arts, his learning, his caste, his complexion, his native country, his friends, his good qualities, his age, and his sweet temper; asking him to sing, and to do other suchlike things, if able to do them; going to him without paying any regard to fear, to cold, to heat, or to rain; saying with regard to the next world that he should be her lover even there; adapting her tastes, disposition and actions to his liking; abstaining from sorcery, disputing continually with her mother on the subject of going to him, and when

forcibly taken by her mother to some other place, expressing her desire to die by taking poison, by starving herself to death, by stabbing herself with some weapon, or by hanging herself; and lastly, practice assuring the man of her constancy and love by means of her agents, and receiving money herself, by abstaining from any dispute with her mother with regard to pecuniary matters.

When the man sets out on a journey, she should make him swear that he will return quickly, and in his absence should put aside her vows of worshiping the Deity, and should wear no ornaments except those that are lucky. If the time fixed for his return has passed, she should endeavor to ascertain the real time of his return from the position of the planets, the moon, and the stars. On occasions of amusement and of auspicious dreams she should wear no ornaments except those that are lucky. If, however, she feels melancholy, or sees any inauspicious omen, she should perform some rite to appease the Deity.

When the man does return home she should worship the God Kāma, and offer oblations to other Deities, and having caused a pot filled with water to be brought by her friends, she should perform the worship in honour of the crow who eats the offerings which we make to the manes of deceased relations. After the first visit is over, she should ask her lover also to perform certain rites, and this he will do if he is sufficiently attached to her.

Such is the manner of a courtesan living with a man like a wife, and it is set forth here for the sake of guidance in accordance with the rules laid down by Dattaka. What is not laid down here should be practiced according to the custom of the people and the nature of each individual.

Complexity of the nature of a Veśyā :—The extent of the love of women is not known, even to those who are the objects of their affection on account of its subtlety, and on account of the avarice, and natural intelligence of woman kind. Women are hardly ever known in their true light

though they may love men, or become indifferent towards them; may give them delight, or abandon them; or may extract from them all the wealth that they may possess. (Ks. VI. 2, 1-76). See also Arthāgamopāya.

Her duty consists in forming connections with suitable men after due and full consideration, and attaching the person with whom she is united to herself; in obtaining wealth from the person who is attached to her; and then dismissing him after she has taken away all his possessions.

A courtesan leading in this manner the life of a wife is not troubled with too many lovers, and yet obtains abundance of wealth. (Ks. VI. 3. 41-42; Kcū. VI. 1, 47; 2, 1-41; 5, 1-34; 6, 1-49).

VEṢṬITAKA means the turning position of congress. When the woman places one of her thighs across the thigh of her lover, it is called the 'turning position'. (Ks. II. 6. 20; Kcū. II. 6, 14).

VAIJAYIKĪ is the art which teaches methods for success and conquest over enemies. It is one of the Sixtyfour Arts. See Kalā. (Ks. I. 3, 15).

VAINAYIKĪ is the science which teaches submissiveness and etiquette. It is one of the Sixtyfour Arts. See Kalā. (Ks. I. 3, 15).

VAIRĀGYAHETU implies Aversion and its causes.

Cowardice, lack of stamina, uncleanliness, avarice, ignorance of the right times for love-making, grossness, excessive cruelty in love making, refusal to give them ornaments, unjust railing at faults, oppressive sexual tastes, neglect and meanness inspire in women the greatest aversion. A woman will neither take note of such a man nor honour his friends and acquaintances. She will resist him, become weary in his company, and be pleased to part from him. If he kisses her she will turn her face away; she will have no wish to receive favours from him, be jealous, refuse to answer when he

speaks, resent it when he touches her, and feign sleep when he comes to bed. These are the signs of aversion. (Rr. IV. 23-24).

VYAVAHITA-RĀGA implies the congress of transferred love. When a man, from the beginning to the end of the congress, though having connection with the woman, thinks all the time he is enjoying another one whom he loves, it is called the 'Congress of transferred love'. (Ks. II. 10, 21).

VYĀNATA is a position of congress in which the woman goes down on all four, like an animal, and her lover entering from behind puts his weight on her like a Bull. (Rr. X. 37).

VYĀNATA-BANDHA is one of the five major Bandhas described by Kallyāṇamalla. It means congress with a woman when she is prone—that is, with the breast and stomach to the bed or carpet. Of this posture, there are only two well-known sub-variations.

(i) Dhenuka-bandha, or the cow-posture. In this position the wife places herself upon all four supported on her hands and feet (not her knees), and the husband approaching from behind, falls upon her waist, and enjoys her as if he were a bull.

(ii) Aibha-bandha or Gajaswa-bandha is the elephant posture. The wife lies down in such a position that her face, breast, stomach, and thighs all touch the bed or carpet, and the husband, extending himself upon her, and bending himself like an elephant, with the small of the back much drawn in works underneath her, and effects insertion. (Ar. X. 28-29; Pau. 20; Rk. 273; 274).

VYĀGHRA-NAKHA depicts a kind of nail-mark (Nakha-kṣata) where the shape of the mark resembles that of a tiger's nail or claw. It is usually made on the breasts. (Ks. II. 4, 4. 18; Kcū. II. 4, 20; Rp. III. 58).

ŚA

ŚAYANA implies the moment when according in the injunctions, a citizen moves himself from the usual to a smaller bed nearby. It is a synonym of SURATA. (s.v.) (Ks. II. 1. 32).

ŚAṄKHINĪ or the 'conch-shell'-woman is the third in the qualitative enumeration of the fourfold classification of women in Indian Erotics.

She may be selnder or not so slender—she is long, long-fingered and narrow-waisted. She prefers red clothes and red flowers and is hot-tempered; she does not hold her head erect. The house of the love-God is long, deep-set, very hairy, and her genital odour is acid. In intercourse she wets only when heavily nail-marked, for her love-secretion is scanty. She should be neither very short nor very tall, she is generally of a bilious disposition—her nature is lewd and treacherous, and she has the voice of a wild ass. (Rr. I. 16-17; Rm. 3. 6; Rp I. 16-19; Rk. 11-12).

Days of the lunar cycle upon which the Śaṅkhinī desires coition are the 2nd, 3rd, 11th, and 13th. She should be taken in the position known as Veṇu-vidārita (s.v.). She does not become passionate until the third quarter of the night. (Rr. I. 20-23).

Method of captivating her :—Giving her the root of Tagara (*Valeriana wallichii*) with Bilva (*Aegle marmelos*) and at the same time muttering the following mantra captivates her :

Mantra : "*Aum̐ Harahara paca Kāmadevāya Svāhā.*" (Rr. I. 24; Rm. 8; 9; 30; Ar. I. 10.15.16).

Candrakalā of Śaṅkhinī :—On the third day of lunar fortnight the man is sure to make Śaṅkhinī secrete her *Kama-Salila* (vaginal fluid) and bring her under control if he acts as follows :

He should embrace her tightly with both hands and bite her lips mercilessly. He should give sharp nail-cuts repeatedly and profusely at her arm-pits and also apply (*āccharitam*) (s.v.) at the base of her breasts.

On the seventh day of the lunar fortnight he should embrace Śaṅkhinī woman and repeatedly give nail-cuts on her bosom, cheeks, throat, ears and the feet, suck her lips and tickle her vagina constantly. Thus he will make her secrete her vaginal fluid.

On the eleventh day of lunar fortnight the man should embrace his object of love, i.e. Śaṅkhinī woman closely, suck her lips, pat or tickle her vagina, apply nail-cuts all over her body and thus bring her under his control.

The man should on the thirteenth day of the lunar fortnight, make Śaṅkhinī relax quickly by the following method :

He should scratch her neck with his nail, kiss her cheeks and squeeze her breasts till she utters *sitkara.* (Ar. II. 12-15).

Vaśīkaraṇa (subjugatory charm) for a Śaṅkhinī :

"*Auṁ namaḥ Auṁ svāhā svāhā*"

This mantra has been declared by the ancient sages as Mahāsiddha (very efficacious).

After charming the root of Tagara and a Śrīphala (*Cocos nucifera*) or a Bel (*Aegle marmelos*) by repeating the Mantra for several times and thus invoking the Mantra-devatā, let it be given to a Śaṅkhinī woman, who will be readily subjugated. (Ar. VII. 39-40; Sd. 31-33; Ps. I. 8; 23-24 (for Candrakala); IV. 18 (for Vaśīkaraṇa Mantra); Śṛdī. II. 13-16).

ŚATADRU is a river of Punjab State. The woman of districts around this river can be won only by the Auparişṭaka (s.v.) method. (Rr. V. 11).

ŚAŚA means a hare. The word has, however, been used to designate a kind of man so named on the basis of the size of his Liṅgam (Penis) which is of six finger-breadth (Ks. II. 1. 1). Union between a Śaśa man and Mṛgī woman has been considered equal, while that between a Śaśa man and Vaḍavā or Hastinī woman as unequal. (Ks. II. 1. 3; Rm. 3; Rk. 27).

Characteristics : He has big red eyes, small even teeth, a

round face; he dresses well, has well-shaped, soft, pink hands with narrow fingers, is well-spoken, volatile in mood, soft-haired. His neck is not too long; he is lean about the knees, thighs, hands, genitals and feet. The skin of his hands, knees, feet, lower abdomen, neck and thighs is of darker complexion than the rest of the body. His appetite is small, his manner unassuming and favours a brief physical union. He is by nature gentle, polite, virtuous and fortunate. He shines with cleanliness, makes money easily and success inflates him. His seminal fluid has a pleasant odour—he is attractive to woman and affectionate. (Rr. III. 30-31; Rm. 8; 35; Ar. III. 16; Ns. XIV. 1-3; 8-1; Sd. 16-17; Ps. II. 10; Rp. II. 19-22).

ŚAŚAPLUTAKA depicts a kind of nail-mark (Nakhakṣata) wherein the shape of the mark resembles that of a leaping hare. When five marks with the nails are made close to one another near the nipple of the breast that is called a leaping hare. (Ks. II. 4, 4. 20; Rr. VIII. 6; Kcū. II. 4, 21; Rp. III. 60).

ŚUKA-SĀRIKĀ-PRALĀPANA is the art of teaching the parrots and other birds to talk and sing. It is one of the sixtyfour Arts. See Kalā. (Ks. I. 3, 15).

ŚŪLĀCITAKA is position of congress described by Suvarṇanābha. When, in congress, a woman places one of her legs on the head of the male partner and the other is stretched out, it is called this, the 'fixing of a nail' position. This is learnt by practice alone. (Ks. II. 6. 29; Rr. X. 23; Kcū. II. 6, 20).

ŚEKHARAKA is a sort of head embellishment which is worn in the form of garlands hanging down from the top of the head. (Ks. I. 3. 16).

ŚLATHA means a placcid woman, i.e. who is either lean or very tall, or with sunken armpits, or of dark complexion or living apart from her consort for a very long time. (Ar. IV. 4; Rp. II. 39-41). She is of five kinds according to her

body built and complexion (Rp. II. 37). She loves external forms of enjoyments, such as, embracing, kissing, etc. (Rp. II. 45).

ŚLEṢMIKA-STRĪ is the woman of Phlegmatic temperament.

Such a woman has knees, joints and knuckles which are not prominent. She is gentle, soft-spoken and tender as a lotus. In passion and speed of orgasm she is fast, her queynt is deep, and is most ready for coition in the Madhumāsa (spring).

Enumerating their characteristics the Guṇapatākā (a medical treatise, now apparently lost) says that such a woman has fine nails, eyes and teeth, is easy-tempered, proud, faithful, and has a cool, plump queynt that is agreeable to the touch. (Rr. IV. 5-8)

A pretty girl of this constitution is the ideal for those who desire pleasure in this world. (Rr. IV. 20).

Ratiratnapradīpikā describes the characteristics of this kind of woman in further detail:

The bones, joints and elbows, etc. of such a woman are hidden under the muscles. She is proud of her beauty, is soft-spoken and her teeth, eyes and nails are smooth. She is of stable nature; her body is soft and the vaginal opening is cold, hard and fleshy. She has long arms; speaks the truth; is intelligent and her complexion resembles to moon, or lotus, or gold. She can also be dark-complexioned. She is tall, pleasant in speech; her hairs are not long but are thick set and of blueish coloue. Her gait is like a swan and loves bitter, hot food in small quantity. She sleeps a lot and dreams of lotus, ponds, cranes, swans, Rākṣasas, Yakṣas, Indra, Varuṇa, elephants and horses. Usually such a woman is shy and fortunate in her life. (Rp. II. 48-55).

ŚVETAKETU, son of Uddālaka, condensed Nandi's original compilation of Kāmaśāstra into five hundred chapters. (Ks. I. 1, 5-10).

SA

SAṀKARĀNTA or the transferred kiss is that in which, one embracing a child or a statue as indication of his desire, kisses them. (Rr. VII. 9; Kcū. II. 3, 30-31; Rp. III. 48).

SAṀKĪRṆA-SAṀŚAYA means mixed doubts. There are several kinds of such doubts, viz. :

(a) The intercourse or connection with a stranger whose disposition is unknown and who may have been introduced by a lover or by one who possessed authority, may be productive either of gain or loss, and therefore, this is called a mixed doubt about the gain and loss of wealth (Arthānartha-saṁ-kīrṇatā).

(b) When a courtesan is requested by a friend, or is impelled by pity to have intercourse with a learned Brahman, a religious student, a sacrificer, a devotee, or an ascetic who may have all fallen in love with her, and who may be consequently at the point of death, by doing this she might either gain or lose religious merit, and therefore, this is called a mixed doubt about the gain or loss of religious merit (Dharmādharma-saṁkīrṇatā).

(c) If a courtesan relies solely upon the report of other people (hearsay) about a man, and goes to him without ascertaining herself whether he possesses good qualities or not, she may either gain or lose pleasure in proportion as he may be good or bad, and therefore, this is called a mixed doubt about the gain and loss of pleasure (Kamodveśa-saṁkīrṇa-saṁśaya). (Ks. VI. 6. 27-31; Kcū. VI. 6, 2-18).

SAṀGARA or swallowing up is the eighth and last stage of Auparisṭaka (s.v.) or mouth congress. When with the consent of the man the eunuch puts the whole Liṅgam into his mouth and presses it to the very end as if he were going to swallow it up, it is called swallowing up. (Ks. II. 9, 23; Kcū. II. 9, 18-19; Rp. VI. 36-38).

1. SAṀGHĀṬAKA is an unusual form of congress in

which a man enjoys two women at the same time, both of whom loving him equally. (Ks. II. 6. 42).

2. SAṀGHĀṬAKA is the plural intercourse. If one man has connections at once with two woman, whose thighs are laid opposite ways; or a passionate girl enjoys two lovers at once, this is called plural intercourse. There is yet another manner of it by which one woman may enjoy four men, or one man four women. This is accomplished by giving nail and tooth marks and by genital contact, using hands, feet, mouth and penis simultaneously. (Rr. X. 41-43; Kcū. II. 6, 33).

SAṀGHĀṬĪ is an Apadravya (s.v.) or a two piece artificial aid of the shape and size of Liṅgam. (Ks. VII. 2. 9).

SAṀDAṀŚIKĀ is a kind of Prahaṇana (s.v.) (Ks. II. 7, 24; Rp. VI. 57).

SAṀPATHYAM is the art of verbatim repetition of any heard or read piece of prose or poetry. It is one of the sixty-four Arts. See Kalā. (Ks. I. 3, 15).

SAṀPRAYOGA implies pleasurable physical union of man and woman. It is a synonym of SURATA (s.v.) (Ks. II. 1. 32).

SAṀYAMANA is a posture of congress in which the girl lays her fingers to her big toes and the man, slipping his arms under her knees, clasps her round the neck. (Rr. X. 2).

SAṀVĀHIKĀS are serving maids who are often used for Auparisṭaka (s.v.) or mouth congress. (Ks. II. 9, 25).

SAṀŚAYA means doubt. When gain is uncertain, the doubt of its being a gain is called pure doubt (*śuddha-saṁśaya*). When there is a doubt whether either of two things will happen or not, it is called a mixed doubt. (Ks. VI. 6, 8-9).

They are primarily of two kinds, viz. (i) Śuddha-saṁśaya (ii) Saṅkīrṇa-saṁśaya, and then each of these is divided into several sub-kinds. The Śuddha-saṁśayas are of the following six kinds :

(a) When a courtesan is not certain how much a man may give her or spend upon her, this is called a doubt about wealth.

(b) When a courtesan feels doubtful whether she is right in entirely abandoning a lover from whom she is unable to get money, she having taken all his wealth from him in the first instance, this doubt is called a doubt about religious merit.

(c) When a courtesan is unable to get hold of a lover to her liking and is uncertain whether she will derive any pleasure from a person surrounded by his family, or from a low person, this is called a doubt about pleasure.

(d) When a courtesan is uncertain whether some powerful but low-principled fellow would cause loss to her because of her being civil to him, this is called a doubt about the loss of wealth.

(e) When a courtesan feels doubtful whether she would lose religious merit by abandoning a man who is attached to her without giving him the slightest favour and thereby causing him unhappiness in this world and the next, this doubt is called a doubt about the loss of religious merit.

(f) When a courtesan is uncertain as to whether she might create disaffection or by speaking out and revealing her love and thus not get her desire satisfied, this is called a doubt about the loss of pleasure. (Ks. VI. 6. 21-26). See also Saṁkīrṇa-saṁśaya.

SATTVA means character-traits. Both men and women have been classified on the basis of their character traits.

SANTĀNA-PRĀPTI means getting offsprings. Childless persons desirous of having children are advised to proceed in the following manner :

Immediately after the menstrual period the husband and wife should, after taking a bath, feed the hermits, give them appropriate Dakṣiṇā (ritual presentation) and obtain their blessings.

Thereafter, they should worship the Devī Tārā and take a medicinal preparation described below.

When the Piṅgalā Nāḍī (right nostril) is running then the husband should begin the intercourse and activate the Putrī Nāḍī (See YONI). This should be followed by three daily worships of Devī Tārā and the following Mantra be recited seven hundred times : *Aum̐ Jambhe Mohaya Svāhā.* These austerities should be continued for a month with proper Āsana, Mudrā, Prāṇāyāma, worship and recitation of the Mantra.

The medicine referred to above should be used in the following manner :

The root of Lakṣmaṇā should first be activated by the above Mantra (*Aum̐ Jambhe Mahaya Svāhā*) and then be taken along with cow milk.

The following Mantra also can be used in place of the above mentioned Mantra : *Aum̐ Namo Bhagavate Maheśvarāya Namaḥ Prajājananāya, Svāhā.*

The rest of the procedure remains the same. (Ns. XXXVIII. 1-18).

SANDAMŚA means the pair of tongs. When the woman holds the Liṅgam in her Yoni, draws it in, presses it, and keeps it thus in her yoni for a long time, it is called the 'pair of tongs'. (Ks. II. 8, 33).

SAMA-CUMBANA implies a straight kiss, wherein the lips of two lovers are brought into direct contact with each other. (Ks. II. 3. 11; Rp. III. 38).

SAMATALA is a form of amorous striking (Rp. VI. 56). See Prahaṇana.

SAMA-RATI means equal congress. When a man and

woman belong to the same class with regard to the size of their genitals, the union between them is called Equal-congress. (II. 1. 1 et. seq.). See also RATI; SAMBHOGA-ŚAYANA; Rr. X. 12; Ns. XIV. 13; Kcū. II. 1. 11-14, 16-18; Rp. II. 3-8; IV. 5-6. 26-27).

SAMA-HASTAKA is a form of love-caress by the hair.

If the husband kisses the wife by holding her hair with both the hands, then it is called Samahastaka, i e. balancing between the hands. (Ar. IX. 38). See Keśa Grahaṇa.

SAMANTATA-YOGA means combination of results from many sides. If, while one thing is being done, and several results follow from that action, it is called a combination of results from many sides. (Ks. VI. 6. 11).

SAMĀGAMA-KĀLA is the best time for intercourse.

Desire for coition is strong in women when they are tired from travel, convalescent from a fever, or weary with dancing; about a month after delivery and in the sixth month of pregnancy. The most pleasing occasions for intercourse are said to be at reunion after a long parting, reconciliation after a quarrel, the first intercourse after menstrual purification and when the lady has been drinking.

At the first love-battle women commonly show only moderate passion and take a long time to reach orgasm—at the second they are more passionate and come more quickly. In men the reverse is true. (Rr. IV. 28. 29).

SAMĀJOTSAVA are social festivals which have been very popular in India since the earliest times. (See Rv. II. 16, 7; I. 24, 8; II. 36, 1; VI. 74, 3; IX. 96, 2). The Kāmasūtra also advises citizens to organize such festivals every fortnight or every month. An assembly of Niyuktas (persons appointed for religious duties) must be convened on a certain auspicious day in the temple of Goddess Sarasvatī. There the skill of singers, and of others who may have come recently to the town, should be tested on the first day. On the second

day of the festival performers of the previous day may be retained or dismissed after due rewards. Performances can be repeated only if there is strong demand. The members of the assembly should act in concert both in times of distress as well as in times of prosperity, and it is also the duty of these citizens to show hospitality to strangers who may have come to the assembly.

What is said here should be understood to apply to all other festivals which may be held in honour of the different deities according to the present rules. (Ks. I. 4. 16-18).

SAMĀPTI means the point of orgasm for both the parties in union. It is a synonym of Rati. See RATI. (Ks. II. 1, 32).

SAMĀ-PRĪTI is the attraction which arises out of the similarity of appearance to the object of love. (Ar. IV. 27).

SAMUDGA is a posture of congress in which the man's thighs are placed between the woman's, in the lateral position. (Rr. X. 30).

SAMAUṢṬHA is a form of kissing. When the wife holds the lips of her husband with her own lips and presses with her tongue while sucking and dances with joy, then it is called Samauṣṭha. (Ar. IX. 21).

1. SAMPUṬA is the final stage of congress, when at the time of ejaculation a man keeps his Liṅgam fully pressed into the Yoni and his thighs also are pressed upon the thighs of the woman. (Ks. II. 8. 30).

2. SAMPUṬA or closed form is a kiss given by the husband to wife, or wife to husband if he be cleanshaven. Both lips of one are taken and pressed between both lips of the other. (Rr. VII. 6; Kcū. II. 3, 22; Rp. III. 43).

SAMPUṬAKA is the clasping position of congress recommended in case of a Low Congress (Nīca Rati, s.v.). When the legs of both the male and female are stretched straight

out over each other, it is called the 'clasping position'. It is of two kinds : (i) the side position, Pārśva-sampuṭa, and (ii) the supine position (Uttnāa-sampuṭa). In the side position the male should invariably lie on his left side and cause the woman to lie on her right side. This rule should be observed in lying down with all kinds of women. (Ks. II. 6, 15-18; Rr. X. 19-20; Kcū. II. 6, 12-13, 8, 32).

SAMPUṬIKA CUMBANA means a 'clasping kiss'. When one of the lovers takes both the lips of the other between his or her own, it is called a clasping kiss. (Ks. II. 3, 20; Ar. IX. 19).

SAMPRATYAYĀTMAKA-PRĪTI means love resulting from imagination and belief. The love which is mutual on both sides and proved to be true, when each looks upon the other as his or her very own; such is called love resulting from imagination and belief. (Ks. II. 1, 39. 43).

SAMBHOGA-KĀLA means the time appropriate for winning a woman for Congress. Women grow less timid and more prone to accede to the advances of men during the evening, at night and in darkness, and are desirous of congress at these times and do not oppose men. They should therefore, be enjoyed only at these hours. (Ks. III. 4, 31).

SAMBHOGA-ŚAYANA means lying down for congress. Congress has been said to be of three kinds, viz. Ucca-rati (high congress), Nīca-rati (low congress) and Samarati (equal congress). Where the congress is between equals there may not be a necessity for special postural measures; but when it is between unequal partners then such measures become necessary in order to compensate their physical inequality. (See Rati, Ucca-rati, Nīca-rati and Samarati). For example, on the occasion of a high congress the Mṛgī (Deer) woman should lie down in such a way as to widen her Yoni (vagina); while in a low congress the Hastinī (Elephant) woman should lie down so as to contract her

But in an equal congress the partners should lie down in the natural position. In a low congress the woman should particularly make use of medicines, to cause her desires to be satisfied quickly. (Ks. II. 6. 1-6).

Regarding postures of congress it is said that an ingenious person should multiply the kinds of congress after the fashion of the different kinds of beasts and birds. For these different kinds of congress, performed according to the usage of each country, and the liking of each individual, generate love, friendship and respect in the hearts of woman. (Ks. II. 6, 51-52; See also Rv. X. 86, 16-17; Bhag. XI. 5, 11; Ms. V. 56, etc.)

SĀPATNAKA-KARAṆA means the causes which lead a man to marry again even when his previous wife is (or wives are) living. Such causes are as follows :—

(1) The folly or ill temper of the wife. (2) Her husband's dislike to her. (3) The want of offspring. (4) The continual birth of daughters. (5) The incontinence of the husband.

Therefore, from the very beginning a wife should endeavour to attract the heart of her husband by showing to him continually her devotion, her good temper, and her wisdom. If, however, she bears him no children, she should herself tell her husband to marry another woman. (Ks. IV. 2. 1-2).

SĀRITA is a posture of congress in which one leg of the woman is kept on the man's shoulder and the other remains outstretched. (Rr. X. 22; Kcū. II. 6, 19). See SURATA.

SĀMUDRIKA-LAKṢAṆAS mean astro-physical and physiognomical characteristics of men and women. See STRĪ-SĀMUDRIKA-LAKṢAṆA and PURUṢA-SĀMUDRIKA-LAKṢAṆA.

SIDDHAPURUṢAS are those persons who generally obtain success with women. Their characteristics are as follows :—

(1) Men well versed in the science of love (Kāmaśāstra);

(2) skilled in telling stories; (3) acquainted with women from their childhood; (4) who have secured their confidence; (5) who send presents to them; (6) who talk well; (7) who do things that they like; (8) who have not loved other women previously; (9) who act as messengers; (10) who know their weak points; (11) who are desired by good women; (12) who are united with their female friends; (13) who are good looking; (14) who have been brought up with them; (15) who are their neighbours; (16) who are devoted to sexual pleasures, even though these be with their own servants; (17) who are lovers of daughters of their nurse; (18) who have been lately married; (19) who like picnics and pleasure parties; (20) who are liberal; (21) who are celebrated for being very strong (bull men); (22) who are interprising and brave; (23) who surpass their husbands in learning and good looks, in good qualities, and in liberality; (24) whose dress and manner of living are magnificient (Ks. V. 1, 50).

Desire, which springs from nature and which is increased by art and from which all danger is taken away by wisdom, becomes firm and secure. A clever man, depending on his own ability and observing carefully the ideas and thoughts of women and removing the causes of their turning away from men, is generally successful with them. (Ks. V. 1. 55-56).

1. SINDHU is the name of a great river of Punjab State. The women of districts around this river can only be won by Auparişţaka (s.v.) method. (Rr. V. 11; Ns. XX. 3). They also love flowers, garlands and cosmetics. (Ps. II. 20).

2. SINDHU is the name of a country of ancient India. Here the servants, foster children and other persons like them enjoyed the women of the harem. (Ks. V. 6. 35).

3. SINDHU is the name of a province of ancient India situated in the region of the river Indus and its tributories. According to Kāmasūtra, women of this country have greater

preference for Auparişţaka (mouth-congress). (Ks. II. 5. 25). They are wicked and irascible, have rolling eyes, are Caṇḍa-vega (See Vega) and hardly satisfied in congress. (Ar. V. 12; Rp. VII. 51).

SĪTKĀRA denotes various kinds of hissing and cooing, etc., sounds produced by women when they are struck during or before congress (See Prahaṇana). Such sounds are of several kinds : (i) sound of (*Hiṅkāra*); (ii) thundering sound (*Stanita*); (iii) the cooing sound (*Kūjana*); (iv) the weeping sound (*Rudana*): (v) the sound resembling *Su-Su* (*Sutkṛta*); (vi) the sound of *Phūtkāra*, and (vii) the sound of *Dutakāra*. Besides these, there are also words having meanings, such as, 'O my mother ! I am dying, I am feeling excessive pain', etc. Such exclamations are expressive of prohibition, sufficiency, desire of liberation, pain or praise; and to these may be added sounds like those of the dove, the cuckoo, the green pigeon, the parrot, the bee, the sparrow, the flamingo, the duck and the quail, which are all occasionally made use of.

These sounds can be made alternately or optionally according to habit. When the man, making the sound *Phaṭ*, strikes the woman on the head with the fingers of his hand a little contracted, it is called *Prasṛtaka*, which means striking with the fingers of the hand a little contracted. In this case the appropriate sounds are cooing, *Phūtkāra*, and *Phaṭkāra*, and at the end of congress the sighing and weeping sounds. The sound *Phaṭ* is an imitation of the sound of a bamboo being split; while the sound *Phūt* is like the sound made by something falling into water. At the times when kissing and such other amorous acts are begun, the woman should give a reply with a kissing sound. During the excitement, when the woman is not accustomed to striking, she continually utters words expressive of prohibition, sufficiency, or desire of liberation, as well as the words 'O father', 'O mother', intermingled with the sighing, weeping and thundering sounds. Towards the conclusion of the congress, the breasts, the

Jaghana, and the sides of the women should be pressed with the open palms of the hands, with some force, until the end of it, and then sounds like those of the quail or the goose should be made. (Ks. II. 7, 1-23).

The Rati Rahasya describes Sītkṛta as follows :

The Sītkṛta sounds are of eight kinds : (i) Hiṁkṛta, (ii) Stanita, (iii) Sītkṛta, (iv) Utkṛta, (v) Phūtkṛta, (vi) Śvasita, (vii) Rodana, and (viii) Viruta.

Sometimes in addition to the Sītkṛta, little commands, supplications and curses are also spoken such as, 'spare me', 'press me', 'hold me tight', 'let me live', 'save me' or 'fie upon you'. Sounds similar to the cooings of the Lavaka bird, the dove, the Koel, the swan, and the peacock should be softly made by the maiden during the act of strikings. The Viṭas are fond of other sounds also.

Hiṁkṛta is the sound made with the help of the nose and the throat. Stanita is like the thundering of clouds. Sītkṛta is like the splitting of a bamboo. Phūtkṛta is the sound of a stone thrown in water. (Rr. X. 54-56).

The Anaṅgaraṅga gives five kinds of Sītkara, viz. *Hiṁkṛta, Stanita, Sītkṛta, Utkṛta* and *Phūtkṛta*.

Any vocal and nasal sound produced in combination is called Hiṁkṛta.

Sound resembling to the thunder is called Stanita.

Hissing sound resembling to a snake's breath, is called Sītkṛta.

Sound resembling that which is produced when a bamboo is torn from middle, is called Utkṛta.

The sound resembling that which is produced by the falling of rain drops in a water pool, is called Phūtkṛta.

At the time of congress, women, due to pleasure or exhaustion, often produce sounds like pigeon, cuckoo, dove, etc. Also, when in extreme passion, if the man bites the lips of a woman so that a mark is imprinted on the lip, then due to pain of such a bite sounds like Si-Si are suddenly produced by the woman. All such sounds are called Sītkāra. (Ar. X.

56-61; See also Ns. XVI. 13-14; XXI. 1-4; Kcū. II. 7, 5-9. 15-17; Ps. VII. 32-38; Rp. VII. 1-35).

SUKHA-PRASAVA-VIDHI means prescriptions that ensure easy labour and easy delivery.

First Prescription : Let a woman take equal quantities of powdered bark of Mātuluṅga (*Bijapura, Citrus medica*), and of Madhuka (*Glycyrrhiza glabra, Bassia latifolia*) with clarified butter and honey, she will be delivered of her child with ease and within a short time; there is no doubt about it.

Second Prescription : Let a woman collect some soot from the hearth of fire-place and drink it in cold water which has been drawn the day before. She will deliver shortly with ease.

Third Prescription : Let a woman collect the root of Guñjā (*Abrus precatorius*) on Sunday (after invoking it on the day before) and tie it round the waist and to the hair with a blue thread, it will quickly cause the delivery.

Fourth Prescription : Let a holy man recite over water the following Mantra :

"Aum Manmatha matha-matha Vāhili bālasyodaraṁ muñca-muñca laghu Svāhā." and give it to the woman to drink. The woman will give birth to a child with ease and within a short time due to the good grace of this great charm. (Ar. VI. 69-72).

SUGANDHITA-TAILA means perfumed hair oil, preparations of which are mentioned by Kallyāṇamalla.

Take some sesamum oil and expose it to the sun; add successively the leaves of Bilva, of Māruvaka (*Ocimum gratissimum*), Aśoka flower (*Saraca indica, Jonesia asoka*) and Ketakī flower (*Pandanus odoratissimus*) then take out the dried leaves and petals. The oil thus prepared is called Mahāparimal (i.e. having surpassing fragrance) and is fit to be used by the voluptuous just after bath. (Ar. VII. 51-52; Cf. Ps. II. 44ff.).

SUBHAGAṀ KARAṆA means personal adornment.

When a person fails to obtain the object of his desires by any of the ways related in the earlier chapters of Kāma-Sūtra, he should then have recourse to other ways of attracting others to himself. Of all such measures, good looks, qualities, youth and liberality are the chief and most natural means of making a person agreeable in the eyes of others. But in the absence of these, a man or woman must have resort to artificial means, or to art (Kalās), and the following are some recipes that may be found useful :

(i) Anointment made of the *Eryatamia coronaria* (Tagara), *Saussurea lapper* (Kuṣṭha), *Abbies webbiana* (Tālīśa), increases physical beauty.

(ii) A fine powder made out of above plants, applied to the wick of a lamp, and burnt with the oil of *Jugulans Regia* (Akṣa) produces a black collyrium which should be collected in a human skull. This collyrium, when applied to the eye-lashes, makes one look lovely.

(iii) The oil of *Boerhoavia diffusa* (Punarnavā), *Vernonia cinerea* (Sahadevī), *Ichnocarpus frutescens* (Sarivā), *Barleria prionitis* (Kuraṇṭa), and *Nelumbium speciosum* (Nīlotpala), if applied to the body has the same effect.

(iv) A garland of flowers sprinkled with the powder made with the ingredients mentioned above has the same effect.

(v) A preparation of the powders of the dried lotus, *Nelumbium speciosum*, and *Mesuafetrea* (Nāgakesara), mixed with Ghee (clarified butter) and honey, when taken regularly makes a person beautiful in the eyes of others.

(vi) The above things, together with *Abbies webbiana* (Tālīśa-pattra) and *Cinnamomum tamala* (Tamāla-patra), if used as an ointment produce the same result.

(vii) The eye of a peacock or a Tarakṣu, encased in a pure gold amulet and worn on the right arm at an auspicious time is efficacious in beautifying oneself.

(viii) In the same way, if a bead made of *Ziziphus jujuba* (Bādara-maṇī), or of the conch shell (Śaṅkha), be encharmed by incantations mentioned in the Atharvaveda, or by the

incantations of those well skilled in the science of magic, and tied on the hand, it produces the same results as described above.

(ix) The master should keep away from young men his maid-servant (Paricārikā) for the length of one year when she attains youth by certain Mantras inscribed on a Bhūrja leaf (*Betula bhojapatra*) and tied as an amulet on her arm. He should then permit her to court one or other persons whom he sonsiders fit for the purpose. These persons, who have been rendered more passionate by being kept away from being courted by her, would now be anxious to win her over. The lucky person will give her the largest gift in terms of money, to prevent his rivals from getting the better of him. This is a recognised means of increasing the maid's good fortune, the attributes of attractiveness and loving nature. (Ks. VII. 1. 1-12).

SŪRATA means union or congress of man and woman. Kāmasūtra gives the following synonyms for Surata :

Samprayoga : The pleasurable physical union of man and woman.

Rata : The union of body and spirit alike.

Rahaḥ : Mutual love of man and woman where other men or women are totally excluded.

Śaayna : When according to injunctions, the citizen moves himself from the usual to the smaller bed nearby.

Mohana : When pleasure from union removes entirely all other occupations of the mind. (Ks. II. 1. 32). See RATYĀVASTHĀPANA.

The Rati Rahasya elaborately describes various stages of Surata or congress and the numerous postures adopted for maximum satisfaction in the coitus.

Preparatory Stage . The profiecient lover receives in a brightly-lit room filled with flowers and incense burning. He wears his most handsome clothes, and has all his retinue present. He sets his lady, adorned with all her jewels, on

his left, and begins a lively conversation with her. Presently he puts his left arm gently round her—he keeps contriving to touch the edge of her dress, her hands, her breasts and her girdle; he starts singing her cheerful songs. When he sees that her desire is awakening, he sends the rest of the company away. He begins to kiss her repeatedly on the forehead, chin, cheeks and the tip of her nose—he presses her gums and tongue with his own, making the sound '*Sīt*' continually, and implants the 'click' (See Ācchurita) nailmark on the area just below the navel, on her breasts and on her thighs, and loosens her girdle as soon as she gains confidence, taking care that she has no chance to lose the boldness she has gained. If she shows displeasure, he kisses the lobes of her ears, presses the tip of his penis against the house of the Love God (i.e. Vagina), puts his mouth to hers, holds her tightly round the body with both his arms, and finally plays the game of groping in her queynt with his hands. (Rr. X. 1-4).

The conduct of the Intercourse : A difficult girl can be roused by strongly stimulating the anterior blood-vessel with the thumb and finger for as long as necessary. When the kingdom of the Love God has been fully prepared by the help of nail and tooth-marks, kisses, embraces and finger-play, one can proceed to the use of the penis.

The methods of Sexual Intercourse : When a person has given the outer embraces in the approved manner and sees that his wife is inflamed then he should penetrate with a weapon which should be commensurate to her parts. Thereafter he should proceed with Intercourse proper using appropriate Bandhas (Postures).

The signs of satisfaction in Women : When the girl begins to close her eyes, her lover should clasp her more tightly. Limpness, eye-closing and swooning are the signs of enjoyment. She will move her queynt repeatedly, give the sound 'Sīt', lose all shyness and be beside herself with love—this is the point at which her feeling is most intense.

The signs of dissatisfaction by contract are these—she

threshes her arms about, strikes out, will not let go off the man and suddenly throws herself upon him. (Rr. X. 1-4; 9-10; 44-46; Ns. XXXVII. 1-16; Ps. I. 10ff.; Rp. VII. 36-40; Śṛdī. III. 28-33).

SURATA-BHEDA here implies different classes of congress according to the classification of men and women on the basis of the sizes of their respective genitals.

Among men the Śaśa (Hare), the Vṛṣabha (Bull) and Aśva (Horse) have got their penis six, nine and twelve finger-breadths (i.e. $4\frac{1}{2}''$, $6\frac{1}{4}''$ and $9''$ inches in length respectively).

Similarly, among women the Mṛgī (shee-deer), the Vaḍavā (mare) and Hastinī (she-elephant) have got their vaginal depths of six, nine and twelve finger-breadths respectively

The congress of Mṛgī and Śaśa, Vaḍavā and Vṛṣabha, and Hastinī and Aśva, are called *sama-rati* or even congress, because of the equal proportion of the length and depth of their genitals. In these combinations both the partners enjoy great pleasure in the battle of love.

The congresses of Mṛgī with Vṛṣabha and of Vaḍavā with Aśva are called *Ucca-rati*, or high congress, according to the greater length of the genital organs of the male partners. The congress of Vaḍavā with Śaśa and of Hastinī with Vṛṣabha are called *Nica-rati* or low congress because of the shortness of genital organs of the male partners.

The congress of Mṛgī with Aśva is called *Atyucca-rati* or very high congress as the genital of the male partner is much greater in length in proportion to the depth of the genital of the woman.

Similarly the congress of Hastinī with Śaśa is called *Atinīca-rati* or very low congress because of the excessive shortness of the genital of the male partner in proportion to that of the female.

So the *Sama-rati* is the most desirable, the *Ucca-rati* is the

next best, the *Nīca-rati* is of the third degree. The *Atyucca* and *Atinīca* are the two worst forms of sexual congress.

Table I : Showing the classification of Congress according to the size of the Genitals.

	Combination.	Genitals	Size of Genital-	Nature of Congress
Śaśa				
1.	Śaśa	Penis	6 Ang.)	Sama or
	Mṛgī	Vagina	6 „)	equal
2.	Śaśa	Penis	6 „)	Nīca or
	Vaḍavā	Vagina	9 „)	low
3.	Śaśa	Penis	6 „)	Ati-nīca or
	Hastinī	Vagina	12 „)	very low.
Vṛṣabha				
1.	Vṛṣabha	Penis	9 Ang.)	Ucca or
	Mṛgī	Vagina	6 „)	high
2.	Vṛṣabha	Penis	9 „)	Sama or
	Vaḍavā	Vagina	9 „)	equal.
3.	Vṛṣabha	Penis	9 „)	Nīca or
	Hastinī	Vagina	12 „)	low
Aśva				
1.	Aśva	Penis	12 Ang.)	Ati-ucca or
	Mṛgī	Vagina	6 „)	very high
2.	Aśva	Penis	12 „)	Ucca or
	Vaḍavā	Vagina	9 „)	high
3.	Aśva	Penis	12 „)	Sama or
	Hastinī	Vagina	12 „)	equal.

Basis of the desire for congress : There are three species of vermicules bred by blood within the abode of Kāma (i.e. the vagina). These are *Laghubala* (small), *Madhymabala* (middling), and *Uttamabala* (great) according to their strength. These produce great amount of itching according to strength in the genitals of women.

This itching is not abated by a penis which is shorter in length. Therefore, the women do not get their satisfaction in the Congress of the Nīca or low type.

On the other hand, the inside of vagina of the women is very delicate, so they do not get any pleasure with too big a penis either.

By abating the itching from the very source and causing to secrete incessantly with a thick and well-hardened penis of the length befitting the vagina, a man versed in the art of the sports of love, can subjugate the woman by pleasing her with his various accomplishments and making her finally attain her orgasm.

Symptons of Orgasm in women : Towards the end of the sexual act the woman, when she does secrete the *Kāma-salila* (i.e. attains her orgasm), dances with pleasure, speaks too much and cries; she becomes deranged, her beautiful eyes become half-shut and she cannot bear any great exertion. (Ar. II. 1-11).

After describing the kinds of congress into nine combinations based on the dimension of the penis and the cavity of the vagina, Kalyāṇamalla goes on further to provide three more sets of nine combinations each in the following manner.

Kinds of congress based on time : There are three kinds o Visṛṣṭi (s.v.) or emission of Śukra (semen) and Kāma-salila (vaginal fluid) in men and women respectively viewed with respect to time. These are Cira-sambhavā, which occupies a great length of time; Madhya-sambhavā, which is accompli shed within a moderate period; and Śīghra-sambhavā, which takes a short time to finish. So, in this classification also we get the following nine combinations :

Table II : Showing combinations according to the Visṛṣṭi or time of orgasm.

Man	Woman
1. Cira-sambhavā	Cira-sambhavā
2. Madhya-sambhavā	Madhya-sambhavā
3. Śīghra-sambhavā	Śīghra-sambhavā
4. Cira-sambhavā	Madhya-sambhavā

5. Madhya-sambhavā	Śīghra-sambhavā
6. Madhya-sambhavā	Cira-sambhavā
7. Śīghra-sambhavā	Madhya-sambhavā
8. Cira-sambhavā	Śīghra-sambhavā
9. Śīghra-sambhavā	Cira-sambhavā

Combinations according to Vega or force of carnal : After the above 18 combinations shown in Tables I and II the author gives 9 more combinations based on the intensity or force of the carnal desire among the men and women, in the following manner :

There are three degrees of Vega (s.v.) i.e. psychophysical intensity or force of carnal desire in men and women; viz. (i) the Caṇḍa-vega or the furious desire; (ii) the Madhya-vega or the moderate desire; and (iii) Manda-vega or slow desire. The different combinations of congress between men and women of different intensities of desires, are as follows :—

Table III : Showing combinations of congress according to Vega of force of the Carnal desire.

Man	Woman
1. Caṇḍa-vega	Caṇḍa-vega
2. Madhya-vega	Madhya-vega
3. Manda-vega	Manda-vega
4. Caṇḍa-vega	Madhya-vega
5. Madhya-vega	Manda-vega
6. Madhya-vega	Caṇḍa-vega
7. Manda-vega	Madhya-vega
8. Caṇḍa-vega	Manda-vega
9. Manda-vega	Caṇḍa-vega

Combinations according to Kriyā or Sexual Stimulus required : Men and women can also be divided according to Kriyā (s.v.) or the sexual stimulus by manipulation required, in view-point of time, to excite them carnally. These Kriyās are (i) Laghu Kriyā, which requires a short time for getting

excited; (ii) Madhya-kriyā which requires a moderate time; and (iii) Cirodaya-kriyā which requires a long time for getting excited. The combinations worked out on the basis are as follows :

Table IV : Showing the combinations according to Kriyā or Sexual stimulation required for getting excited.

Man	Woman
1. Laghvodaya	Laghvodaya
2. Madhyodaya	Madhyodaya
3. Cirodaya	Cirodaya
4. Laghvodaya	Madhyodaya
5. Madhyodaya	Cirodaya
6. Madhyodaya	Laghvodaya
7. Cirodaya	Madhyodaya
8. Laghvodaya	Cirodaya
9. Cirodaya	Laghvodaya

Thus, from the foregoing Tables we get altogether $9 \times 9 \times 9 \times 9 = 6561$ combinations, if all the aspects, viz. size, time of orgasm, impulse and amount of stimulation are considered together.

The persons having Caṇḍa-vega or furious carnal desire, get several Visṛṣṭis (i.e. emissions). They become overwhelmed with passion and loose with lust. Those who are Manda-vega (i.e. low in carnal desire), are quite the reverse. The passion of the Madhya-vega (i.e. those who have normal sexual desire), is moderate, that is, between the two extremes. (Ar. III. 1-15; Cf. Also Ps. II. 1-9; Bk. II. 1-13; Rp. IV. 1ff.).

SUVARṆANĀBHA was an early writer on Kāmaśāstra. He elaborated the second section (dealing with union of man and woman) of Bābhravya's work. (Ks. I. 1, 11-17).

SUVARṆA-RŪPYA-RATNA-PAKĪKṢĀ is the art of examining the genuineness of the jewels, gold and silver. It is one of the sixtyfour Arts. See Kalā. (Ks. I. 3, 15).

SUVASANTAKA is a sort of pastime in which puzzling entertainments were organised. (Ks. I. 4, 27).

SUSĀDHYĀ means a woman who is easily seduced. See AYATNA-SĀDHYĀ.

SŪCĪVANA-KARMA, is the art of stitching and embroidery. It is one of the Sixtyfour Arts. See Kalā. (Ks. I. 3, 15).

SŪTRA-KRĪḌĀ, is the art of creating patterns from yarns or threads. It is one of the Sixtyfour Arts. See Kalā. (Ks. I. 3, 15).

SŪTRĀDHYAKṢA are the superintendents of widows and women without supporters. They are permitted to have intercourse with the women placed under their charge. (Ks. V. 5. 8).

SAURĀṢṬRA was the name of a country in ancient India. Here the women of the City and the country entered the royal harem for the King's pleasure either together or separately. (Ks. V. 5, 35). These women love rainy season, fragrant flowers, garlands and cosmetics of various kinds. (Ps. II. 20; Rk. 74).

SAUVĪRA was the south-western Rājasthāna. Women of this place were well-proportioned in body, delicate in built, sweet in speech, enthusiastic, fearless, shameless and were satisfied in light attouchments in congress. (Ar. V. 16; Ps. II. 31; Rk. 74).

STANĀLIṄGANA is a method of embrace described by Suvarṇanābha, in which there is an embrace of breasts. When a man places his breast between the breasts of a woman and presses her with it, it is called Stanāliṅgāna or 'embrace of the breasts'. (Ks. II. 2. 25; Rr. VI. 12; Cf. Kcū. II. 2. 24-25; Rp. III. 19).

STAMBHANĀDHIKĀRA is the technique of delaying the orgasm of man. Too quick emission of the man leaves the wife / woman unsatisfied. If this be a daily occurrence the marital bed becomes a veritable hell to the wife. Of

course, there are women who take a very long time to get their orgasm though they are no less excited during the sexual act. These cases, however, are rare. Hence there is a necessity for the retention of the seminal fluid so long as the fair partner is not ready to get her paroxysm.

Vātsyāyana and Kokkoka have advised the man to delay emission of the seminal fluid by diverting his attention. (Cf. Rr. V. 3-4).

Kalyāṇamalla, however, prescribes following recipes for the perfection of the dalliance of love.

1. If a man smears the soles of his feet with the paste prepared by levigating the root of Lajjālu (*Mimosa pudica*) with milk of cow or the juice of Snuhi (*Enphorbia-ligularia*) before coitus then he can retain his seed for a long time.

2. 3. If a man smears the soles of his feet with the oil of Kusumbha or Safflower-seed (*Carthamus tinctorius*) or with powdered root of Punarnavā (*Boerhavia diffusa*) then he does not get his orgasm quickly in congress.

4. The luxurious man can retain his seed by applying on the umbilical region a paste prepared from the root of white Kākajanghā (*Leea hirta*), filament of white lotus and honey.

5. If a man applies the paste prepared from equal quantities of Śamyāka (*Casia fistula*), rectified mercury and camphor at his navel before coitus he does not ejaculate quickly.

6. If a man ties the seed of white Kokila-mūla (root of *Asteracantha longifolia*) which has been collected under the Puṣya Nakṣatra, round his waist by means of a piece of red thread then he will surely retain his seed for a long time.

7. If a seed of Saptaparṇa (*Alstonia scholaris*) gathered on a Sunday, be kept in mouth, then the man can retain his seed during congress for a long period.

8. If a man gathers the root of white Śara-puṅkhā (*Galega incana*) under Puṣya Nakṣatra, when it happens to fall on a Sunday, and ties it round his waist by a piece of thread spun by a virgin, he enjoys for a long time.

9. If the seeds of a white Tālamakhānā (*Barleria longifolia*) be levigated in the sap of the Vaṭa tree (*Ficus indica*), then put inside a seed of Karañja (*Goledupa arboria*) and the pill thus formed be kept in mouth then the man can delay his orgasm for a long time. (Ar. VI. 11-19; Ns. XII. 8-9; Sd. 208-211; Ps. III. 38-54).

STOTRA—See Hasta-Śākhā-Vimardana.

STRĪ-ĀYU-PRAKĀRA means kinds of women according to their age.

Until her sixteenth year a girl is called Bālā From sixteen to thirty she is Taruṇī. From thirty to fifty she is Prauḍhā and from then on she is Vṛddhā (old).

A woman who has long been away from her husband is thin, dark, fragile and lethargic, with deep armpits. A woman who is enjoying regular intercourse is strong, golden-skinned and shining with shallow armpits.

A young girl who is not yet mature must be approached by way of the outer forms of love-making, while a grown-up woman who is fully relaxed, sets her heart on the inner forms.

The Bālā can be won by giving her betel-fruit, promising her elaborate meals, by recounting all manner of wonders to her, by the arts, and by games.

The Taruṇī responds to presents of alluring jewellery.

The Prauḍhā loves nothing more than long-lasting love-play.

The old woman (Vṛddhā) is won by courteous speeches and by stuffing her with promises of marriage. (Rr IV. 1-4).

STRĪ-GUṆA means the qualities of a good woman. She should be possessed of intelligence, good disposition, and good manners; to be straight forward in behaviour, and to be grateful; to consider well the future before doing anything; to possess activity, to be of consistent behaviour and to have a

knowledge of the proper times and places for doing things; to speak always without meanness, loud laughter, malignity, anger, avarice, dullness, or stupidity, to have a knowledge of the Kāma Sūtra, and to be skilled in all the arts connected with it.

The faults of the woman are to be known by the absence of any of the above-mentioned good qualities. (Ks. VI. 1. 14).

STRĪ NĀŚAHETU are the causes or circumstances which may lead a woman to depravity or ruin.

Independence, living too long with parents, taking part in public festivals, overfree behaviour in masculine company, living abroad, having too many man-crazy friends, the collapse of her own love affair, having an old husband, jealousy and travel—these are the things by which a woman may be ruined. (Rr. IV. 22).

STRĪ-PATANA-KĀRAṆA means the causes which lead to the destruction of a woman's chastity. They are as follows :—

(i) Always going into society and sitting in company; (ii) absence of restraint; (iii) loose habits of her husband; (iv) want of caution in her relations with other men; (v) continued and long absence of her husband; (vi) living in a foreign country; (vii) destruction of her love and feelings by her husband; (viii) the company of loose women; and (ix) jealousy of her husband.

Apart from these, a clever man, learning from the Sāstras the ways of winning over the wives of other people is never deceived in the case of his own wives. No one, however, should make use of these ways for seducing the wives of others, because they do not always succeed, and, moreover, often cause disasters and destruction of Dharma and Artha. (Ks. V. 6. 45-47; Ar. IV. 21).

1. STRĪ-PRAKĀRA means kinds of women. Vātsyāyana gives a threefold classification of women, viz. Mṛgī, Baḍvā and Hastinī, basing the categories on the size and formation of their genitals.

The later authors, however, have made a fourfold classification, viz. Padminī, Citriṇī, Śaṅkhinī and Hastinī, and it is this fourfold classification which is universally accepted today. (Ks. II. 1, 1; Rm. 3; Sd. 24-45).

2. STRĪ-PRAKĀRA means kinds of women. This classification is based on the Ayurvedic or Indian Medicinal concept of Tridoṣas. Thus the women have been classified as Phlegmatic (Śleṣmika), Bilious (Pittaja) and Flatulent (Vātaja). See all these names for details of the characteristics of each of these categories. (Rr. IV. 5; Ar. IV. 5; Rp. II. 48-70).

3. STRĪ-PRAKĀRA means kinds of women. There is yet another (See 1 and 2 above for others) categorisation of women on the basis of their age, in Bālā, Taruṇī, Prauḍhā and Vṛddhā. Females between 11 and 16 years are called Bālā; between 16 and 30 years Taruṇī; between 30 and 55 years Prauḍha; and above 55 Vṛddhā. See all these names for details of characteristics of each of the class. (Ar. IV. 1). The following table, however, may present almost all the details regarding these categories at a glance.

Table I : Showing qualities of women belonging to different age groups.

Age	Name	Regarding art of love	Kind of Congress	How subjected
11-16 years	Bālā	Fit	In darkness	By flowers, small presents, gifts of betels and so forth.
16-30 „	Taruṇī	Fit	In light	By gifts of dresses, pearls and ornaments.
30-55 „	Prauḍhā	Fit	Both in darkness and light	By attention, politeness, kindness and love.
Beyond 55 years	Vṛddhā	Unfit	Becomes sick and infirm.	By flattery.

(x) Girls below this age are called KANYĀ (s.v.) and GAURĪ (s.v.).

4. STRĪ-PRAKĀRA means kinds of women. Suśruta has divided the dispositions of men and women into three groups : (i) Sāttvika; (ii) Rājasika; and (iii) Tāmasika. The first group has been sub-divided into six sub-groups : (i) Mahendra-kāyā; (ii) Varuṇa-kāyā; (iii) Yāmya-kāyā; (iv) Kauvera-kāyā; (v) Gandharva-kāyā; and (vi) Ṛṣi-sattvā. Mahendra is the Chief of Gods; Varuṇa is the God of Oceans; and Yama, the God of death. Thus all these are Devas or Gods. Kuvera is the Yakṣa chief and Ṛṣi (a sage) is a Manuṣya (a human being). Thus we can reduce the above six groups into four; viz. Deva-sattvā (s.v.), Gandharva-sattvā (s.v.), Yakṣa-sattvā (s.v.); and Manuṣya-sattvā (s.v.). The kinds of women described with these names belong to the first, the Sāttvika group.

In the second group, Suśruta places : (i) Asura-sattvā; (ii) Sarpa-sattvā; (iii) Śakuna-sattvā (disposition of birds); (iv) Rākṣasa-sattvā, (v) Piśāca-sattvā, and (v) Preta-sattvā (disposition of spirits). These six categories can, again, be reduced to three essential kinds, viz. Piśāca-sattvā (s.v.), Nāga-sattvā (s.v.) and Kāka-sattvā (s.v.).

In the third group, the great physician places : (i) Paśu-sattvā (disposition of lower animals), (ii) Matsya-sattvā (disposition of fishes), and (iii) Vanaspati-sattvā (disposition of trees or vegetations). On this basis two kinds of women have been placed into this category, viz. Vānara-sattvā (s.v.), and Khara-sattvā (s.v.). (Cf. Rp. II. 71-90).

STRĪ-RĀJYA is the name of an ancient country of India which was ruled and dominated by women. Here the wives of the King were enjoyed by his caste-fellows and relations. (Ks. V. 6. 33).

The women of this place could be aroused by the use of an artificial penis. They liked to be struck hard and their queynt gave vigorous twitches. (Rr. V. 15; Ns. XX. 6; Rp. VII. 55-56).

STRĪ-VYĀVARTANA-KĀRAṆA means the causes of a woman rejecting the addresses of a man. They are as follows :—

1. Affection for her husband. 2. Desire for lawful progeny. 3. Want of opportunity. 4. Anger at being addressed by the man too familiarly. 5. Difference in rank of life. 6. Want of certainty because of the man being devoted to travelling. 7. Thinking that the man may be attached to some other person. 8. Fear of the man's not keeping his intentions secret. 9. Thinking that the man is too devoted to his friends and has too great a regard for them. 10. The apprehension that he is not in earnest. 11. Bashfulness because of his being an illustrious man. 12. Fear because of his being powerful, or possessed of too impetuous passion, in the case of a deer woman. 13. Bashfulness because of his being too clever. 14. The thought of having once lived with him on friendly terms only. 15. Contempt of his want of knowledge of the world. 16. Distrust of his low character. 17. Disgust at his want of perception of her love for him. 18. In the case of an elephant woman, the thought that he is a hare man or a man of weak passion. 19. Compassion lest anything befall him because of his passion. 20. Despair at her own imperfections. 21. Fear of discovery. 22. Disillusion at seeing his gray hair or shabby appearance. 23 Fear that he may be employed by her husband to test her chastity. 24. The thought that he has too much regard for morality. (Ks. V. 1. 18-42).

The Rati Rahasya also deals with this topic in the following manner :

Love of her husband; love of her children; fear of the consequences; in a few cases moral scruple; constant presence of her husband; inability to bear the knowledge of her own faults—because, although she wants to keep her wooer deeply in love, she is for the moment enjoying someone else; because she does not want to see him suffer on her account; excessive respect; if he is an associate of her husband; are the various causes which may make a woman hold back from the lover.

Besides, contempt for him if he fails to notice her advances, is elderly or her social inferior, is easily fobbed off by cunning, or has no regard for time and place; dejection at the idea that he probably makes similar advances to all his woman-friends, or that he does not know her heart; anxiety, if he is a public figure or notoriously fickle; or for fear that her relatives may find out and repudiate her, are some other common reasons which make a woman hold back even though enamoured. (Rr. XIII. 19-23; Ns. V. 1-2; See also DUḤSĀDHYĀ).

STRĪŚĪLA means the characteristics of women indicative of their accessibility for sexual contact or otherwise.

The ancient authorities on Erotics say that a man should first know the disposition, truthfulness, purity and will of a young woman, as also the intensity or weakness of her passion from the form of her body and from her characteristic marks and signs. But Vātsyāyana is of the opinion that the forms of bodies and characteristic marks or signs are but erring tests of character and that women should be judged by their conduct, by the outward expression of their thoughts and by the movements of their bodies.

Now, as a general rule, says Goṇikāputra, that a woman falls in love with every handsome man she sees, and so does every man at the sight of a beautiful woman, but frequently they do not take any further step owing to various considerations.

In love the following cirumstances are peculiar to the woman. She loves without regard to right or wrong and does not try to gain over a man simply for the attainment of some particular purpose. Moreover, when a man first makes up to her she naturally shrinks from him even though she may be willing to unite herself with him. But when the attempts to gain her are repeated and renewed, she at last consents.

There are, however, certain causes which lead women to reject the addresses of a man, viz. :

(1) Affection for her own husband. (2) Desire of lawful progeny. (3) Want of opportunity. (4) Anger at being addressed by the man too familiarly. (5) Difference in rank or life. (6) Want of certainty because of the man being devoted to travelling. (7) Thinking that the man may be attached to some other person. (8) Fear of the man's not keeping his intentions secret. (9) Thinking that the man is too devoted to his friends and has too great a regard for them. (10) The apprehension that he is not in earnest. (11) Bashfulness because of his being an illustrious man. (12) Fear because of his being powerful, or possessed of too impetuous passion, in the case of the deer woman. (13) Bashfulness because of his being too clever. (14) The thought of having once lived with him on friendly terms only. (15) Contempt of his want of knowledge of the world. (16) Distrust of his low character. (17) Disgust at his want of perception of her love for him. (18) In case of an elephant woman (Hastinī), the thought that he is a hare man, or a man of weak passion. (19) Compassion lest anything befall upon him because of his passion. (20) Despair at her own imperfections. (21) Fear of discovery. (22) Disillusion at seeing his gray hair or shabby appearance. (23) Fear that he may be employed by her husband to test her chastity. (24) The thought that he has too much regard for morality. (Ks. V. 1. 6ff.; See also Ns. XV. 11-14).

STRĪ-SĀMUDRIKA-LAKṢAṆA means astro-physiognomical characteristics of women assessed from the lines of their palm and other physical symptoms.

As a woman is said to be helpless who does not live under the protection of any of the following relatives, viz., father, mother, brother, husband or his brother, so is the woman who has got no auspicious signs.

The woman, on whose soles of feet the marks of discus,

flag (i.e. a triangle), umbrella (i.e. half of a discus like 'D'), Svastika, Vajra and lotus do appear, becomes a queen.

If a woman has a line extending from the middle of the soles of the feet to her second toe, she gets her husband soon and becomes his beloved.

The woman whose two little toes of the feet do not touch the earth while walking, becomes a widow soon after her marriage and becomes addicted to adultery.

The woman whose second toe is the longest of all will have a lover before her marriage. What doubt, then, is there of her being an adultress when she attains her youth ?

The woman whose breasts are fleshy, firm and handsome, the bosom is free from body-piles and whose thighs are tapering like the trunk of an elephant, becomes happy.

The maiden who has black moles upon her left breast, throat and ears will be the mother of good sons and will bring happiness to her husband's family.

The maiden whose neck is too long will be of a cruel disposition and whose neck is too short will be poor. But she whose neck is well-rounded and has three folds, and whose palm of hand is marked with the signs of enclosing walls and Toraṇa (i.e. arched gateway), gets a King for her husband even if she be born in the family of a slave.

The maiden who has marks of Aṅkuśa (i.e. spiked hook for guiding elephants like the Greek letter *Gamma*), and has marks of hair (i.e. several fine wavy parallel lines) and discus, becomes mother of a good son and gets a King for her husband.

A wise man should not marry a maiden who is not betrothed, whose caste is not known and who has got no auspicious signs, as it has been forbidden by the great sage Nārada in his book on Palmistry; because such a girl becomes a cause of the death of either the mother or the father or the brother or the husband or husband's brother and ruins the family where she resides. (Ar. VIII. 22-33).

STRĪ-SIDDHA-PURUṢA means a successful seducer.

Heroes; men who can tell the tale; experts in love-making; the affectionate; men who can give a public performance; the robust; the cultured; those who have youth and looks; childhood play-mates; partners at games or dancing; experts in story-telling and the arts; those who have previously acted as go-betweens; one who knows a woman's intimate weaknesses, even if he has no other qualities to commend him; one who has reconciled her to a friend; one who has previously possessed a woman of qualities; one who is lovable or of good family; a brother-in-law; a favourite servant; a like-minded neighbour; a step-sister's husband; one who is lavish or generous; a lover of theatre; a man known to be of the 'Ox' type; a man who has divorced his wife for good reasons; a man whose clothes and style look grand and expensive—all such persons are the most successful seducers. (Rr. XIII. 24-28).

A man can be successful with women if he studies form, is familiar with their attributes, and can quiet their scruples. Concupiscence springs from the natural disposition. Strengthened by experience and stimulated by intelligence, it becomes irresistible and unquenchable. (Rr. XIII. 37-38).

STHITA-BANDHA is one of the five major Bandhas described by Kallyāṇamalla. It is a standing posture of which there are three sub-variations described as follows :

(i) Jānukūrpara-bandha or the "Knee and elbow standing form" is a posture which also requires great bodily strength in the man. Both stand opposite to each other, and the husband passes his two arms under his wife's knees; supporting her upon the inner elbow he then raises her as high as his waist, and enjoys her, whilst she must clasp his neck with her hands.

(ii) Harivikrama-bandha :—In this form the husband raises only one leg of his wife, who with the other stands upon the ground. It is a position delightful to young women, who thereby soon find themselves in great pleasure.

(iii) Kīrti-bandha requires strength in the man, but not so

much as is wanted for the first position. The wife, clasping her hands and placing her legs round her husband's waist, hangs, as it were, to him, whilst he supports her by placing his forearms under her hips. (Ar. X. 25-27).

STHITA-RATA is the 'supported-posture' of congress. When a man and a woman support themselves on each other's bodies, or on a wall or pillar, and thus while standing engage in congress, it is called the supported posture This is one of the unusual postures. (Ks. II. 6. 37; Also called Ūrdhva-rata; Kcū. II. 6, 26-27).

SPṚṢṬAKA is one of the four kinds of Embrace (ALIṄGANA). When a man under some pretext or other goes in front of or alongside a woman and touches her body with his own, it is called Spṛṣṭaka or "touching embrace". This embrace takes place between persons who do not, as yet, speak freely with each other. (Ks. II. 2, 8-10; Rr. VI. 1; Rp. III. 21).

SPHURITAKA-CUMBANA means a throbbing kiss practiced by a young girl (kanyā). When a girl, setting aside her bashfulness a little, wishes to touch the lip that is pressed into her mouth and with that object moves her lower lip, but not the upper one, it is called a Sphuritaka or throbbing kiss. (Ks. II. 3. 9; Rr. VII. 2; Ar. IX. 14; Kcū. II. 3, 10-11; Rp. III. 35).

SMARA-DAŚĀ—See Daśāvasthā.

SMARADĪPIKĀ is a work on Indian Erotics and appears to represent a genuinely distinct flavour among the schools of Erotology, both from that of Vātsyāyana and from that of Kokkoka. The author is given as Kadra, or Rudra, or Garga.

The work describes, first, the Penis and thereafter the Vagina; then the sites of love and the migrations proper to it; then the sixteen frontal postures, with the six postures from behind; the two postures with the woman above and the

manner of oral coitus; the outer modes of love-making and its regional variations, the language of gestures, the use of go-betweens, the eight types of Nāyikā, spells, medicines and how to get a male heir.

In fact, besides these subjects, the text covers most of what is in the Rati Rahasya. The chief differences are in the catalogues of postures, which have by now acquired different names, and the addition of the Nāyikās and the control of the child's sex at conception.

SMĀRAKA is a kind of nail-mark made on the breasts or thighs, etc. by the lover when he is going on a long journey, so that the marks made by him may keep his memory alive in the beloved. (Rp. III. 62).

SVAYAṂ-DŪTĪ is one of the eight kinds of Dūtīs or Go-betweens enumerated in the Kāma-sūtras.

A woman who goes herself to a man and tells him of her having enjoyed sexual union with him in a dream and expresses her anger at his wife having rebuked him for calling her by the name of her rival, instead of by her own name, and gives him something bearing the marks of her teeth and nails, and informs him that she knew she was formerly desired by him, and asks him privately whether she or his wife is the better looking, such a person is called a woman who is a Go-between for herself. Now, such a woman should be met and interviewed by the man in private and secretly.

This name is also given to a woman who, having made an agreement with some other woman to act as her Go-between, gains the man for herself by making him personally acquainted with herself and thus causes the other woman to fail. The same applies to a man who, acting as a Go-between for another, and having no previous connections with the woman, gains her for himself and thus causes the failure of the other man. (Ks. V. 4. 54-57).

SVAYAMABHIYOGA means personal efforts towards

gaining over a woman after preliminary acquaintance with her has been accomplished.

When the girl becomes acquainted (See Paricaya-karaṇa) and has manifested her love to him by the various outward signs and by the motions of her body, the man should make every effort to gain her over But as girls are not acquainted with sexual union they should be treated with greatest delicacy and the man should proceed with considerable caution, though in the case of other women accustomed to sexual intercourse this is not necessary. When the intentions of the girl are known, and her bashfulness put aside, the man should begin to make use of her money, and an interchange of clothes, rings and flowers should be made. In this the man should take particular care that the things given by him are handsome and valuable. He should, moreover, receive from her a mixture of betel leaves and when he is going to a party he should ask for the flower in her hair or the flower in her hand. If he himself gives her a flower. it should be a sweet-smelling one, marked with marks made by his nails or teeth. With increasing assiduity he should dispel her fears and by degrees get her to go with him to some lonely place and there he should embrace and kiss her. And finally, at the time of giving her some betel nut, or of receiving the same from her, or at the time of making an exchange of flowers, he should touch and press her private parts, thus bringing his efforts to a satisfactory conclusion.

When a man is endeavouring to seduce one woman he should not attempt to seduce any other at the same time. But after he has succeeded with the first and enjoyed her for a considerable time, he can keep her affections by giving her presents that she likes and then commence making upto another woman. When a man sees the husband of a woman going to some place near his house he should not enjoy the woman then, even though she may be easily gained over at that time. A wise man having a regard for his reputation, should not think of seducing a woman who is apprehensive,

timid, or not to be trusted, or one who is well guarded, or possessed of a father-in-law or mother-in-law. (Ks. V. 2. 19-28).

SVĀBHĀVIKA-DARŚANA means seeing the girl without any effort. When the man sees the girl he loves, while she is passing by his house, it is a natural opportunity of seeing her. (Ks. V. 2. 4-6).

SVAIRIṆĪ is a wanton woman who often practices even Auparisṭaka (s.v.) or mouth congress. (Ks. II. 9, 25).

HA

HARAMEKHALĀ—Māhuka, the son of Mādhava, living in Citrakūṭa during the reign of Dharaṇīvarāha (A.D. 831) composed a work Prayogamālā otherwise named as Haramekhalā. The first chapter of the work has not been found yet, while the others, that are published, deal mainly with the ailments and remedies for both animals and human beings. It contains a number of recipes for various types of incense, perfumes, aphrodisiacs and also for captivating and seducing women.

HARIVIKRAMA is a position of congress. See BANDHAS. (Rr. X. 35).

HALLISAKA is a kind of love dalliance in which the women holding each others hand form a chain, and singing move in a circle. (Ks. II. 10, 12).

HASTA-LĀGHAVA is deftness in manual work. It is one of the Sixtyfour Arts. See Kalā. (Ks. 1. 3, 15).

HASTAŚĀKHA-VIMARDANA is finger play used for stimulating the Vagina with fingers. The Rati Rahasya gives several techniques for it :

(i) *Karikara* is stimulation with the second, third and fourth fingers, keeping the thumb and Index closed.

(ii) *Kāma-yuddha* is stimulation with the middle and little fingers joined to the thumb.

(iii) *Kāmauṣadha* is performed with the middle and little joined in the shape of a crescent-moon.

(iv) *Madanāṅkuśa* is performed with the ring and middle fingers.

(v) *Manmatha-paṭaka* is practised with the middle and little fingers.

(vi) *Stotra* is done with little finger only.

Avoidance of the Index finger as too heavy is a piece of advice which no western text on marriage counselling seems to have discovered. The Indian lover normally uses more than one finger at a time, keeping the tips together.

Padmaśrī gives a different series of finger-play :

(i) *Karṇa*, with index finger only.

(ii) *Kanaka*, with index behind the middle finger.

(iii) *Vikana*, with middle behind the Index finger.

(iv) *Pāṭaka*, with both middle and Index together, extended.

(v) *Triśūla*, with index, middle and ring fingers trident-wise.

All these practices are meant apparently for the stimulation of the vagina. (Rr. X. 8; Ns. Chapters 34, 35 and 36; Rm. 27).

The Ratiratna Pradīpikā gives us the following names of activating the vagina with the fingers :

(i) *Phaṇīndrabhoga*; (ii) *Ardhacandra*; (iii) *Karikarakrīḍā*; and (iv) *Smarāṅkuśa*. The actions involved in these are almost similar to those described earlier. (Rp. IV. 35-41).

The Nāgara Sarvasva prescribes the use of a three syllabled Bīja Mantra (*Aum ĀḤAṁ*) while stimulating the vagina with fingers. It recommends another Mantra also for the same purpose. The Mantra which reads (*Aum Kāmadevāya idaṁ me harṣaya harṣa svāhā*). This is called Kṣobhaṇa Mantra, i.e. that which stimulates, rather agitates the Vagina, and thus excites the woman to submit to sexual intercourse. (Ns. XVIII. 1-4; XXXV. 1-2; XXXVI. 1-2).

HASTĀṄGULI-CUMBANA is a form of kissing in which the lover touches some portion of the beloved's body with his hand, then kisses his own hand. (Kcū. II. 3, 32).

1. HASTINĪ means a she-elephant. The word, however, has been used to designate a kind of woman, so named on the basis of the depth of her Yoni (Vagina). (Ks. II. 1, 1). Union between a Hastinī woman and Aśva man has been considered equal, while that between a Hastinī woman and Śaśa or Vṛṣa man as unequal. (Ks. II. 1. 3; Rp. I. 20-24; Rk. 13-14, 17).

Characteristics : She has a broad brow, broad cheeks, ears and nostrils; short plump fingers, feet, arms and thighs; a short, strong and slightly bent neck; teeth which show, and strong black hair. She is perpetually sick for love-making—her voice is in her throat and deep as an elephant's; her body is strong; she has a broad pendant belly and lips. Her love-juice is abundant; she is red-eyed, quarrelsome, with a genital odour like the 'tears' of a rutting elephant. She commonly has many secret vices, is unusually full of faults, can be won by brute force, and has a twelve-finger queynt, which is the number ascribed to the Sun. (Rr. III. 24-29; Ns. XIV. 7; Rp. II. 15-18; Śṛdī. II. 4-8).

2. HASTINĪ or elephant-woman is the fourth in the qualitative enumeration of the four-fold classification of women in Indian Erotics.

She does not move daintily. She has stout feet with curling toes, a short, plump neck and red-brown hair. She is apt to be spiteful, is rather corpulent, and her whole body, and more especially her queynt, have the odour of elephant-'tears'. She likes hot and stringent food and eats it by second helpings, she has no modesty, her lips are big and ponting, in intercourse she is inordinately difficult to satisfy. Her queynt is downy on the outside and very wide within and she speaks with a stutter. (Rr. I. 18-19; Rm. 3).

Days of the lunar cycle on which Hastinī desires coition are the 9th, 15th, 14th, and 7th. She should be taken in the

position in which her two feet are kept on the man's shoulder. To obtain best results she should be enjoyed in the second quarter of the night or by the day. (Ibid. I. 20-23; Rm. 7).

Method of captivating her : Giving her in betel (*Piper betel*) two wings of a turtledove reduced to ash and mixed with honey, and at the same time muttering the following Mantra, captivates her :

Mantra : "*Aum Chindhi chindhi vaśyaṁkari vaśyaṁkari vaśyaṁkari Kāmadevāya Svāhā.*" (Rr. I. 24; Rm. 8; 9; 31; Ar. I. 10. 17).

Candrakalā of Hastinī : The man becomes dear to the Hastini if on the ninth day of lunar fortnight he rubs hard her Vagina, lightly passes his hand over her lower abdomen, sucks her lips, mildly scratches her sides with nails and squeezes her breasts.

The man brings the Hastinī under his control on the fourteenth day of lunar fortnight by kissing her eyes, giving nail-cuts at her armpits and by playing by Karikara (s.v.) in her vagina. The man should on the full moon as well as on the new moon day embrace and kiss the Hastinī by various methods, apply repeatedly at pleasure deep cuts, without mercy, with sharp nails, at her sides, breasts and thighs, and tickle the vagina as well as the nipples with bent palms or fingers. Thus she will be overwhelmed with pleasure and will secrete the vaginal fluid. (Ar. II. 16-18). See also KARIṆĪ.

Vaśīkaraṇa (Subjugatory charm) or Hastini :

"*Aum dhiri dhiri Kāmadevāya tasmai svāhā.*"

This Mantra has been called the best of the Mantras by the great sages.

Pound feathers of the tail of a pigeon or a dove with honey; invoke the Mantra-devatā by repeating this Mantra and administer it to Hastinī woman who will at once become fascinated. (Ar. VII. 41-42; Sd. 34-37; Ps. I. 9; 25-26, For Candrakalā; II. 16; IV. 19-20). See KARIṆĪ.

HĀVA means various actions originating out of Love-feelings. Hāvas are of sixteen kinds, viz. (1) Helā, (2) Vicchi-

tti, (3) Vivvoka, (4) Kilakiñcita, (5) Vibhrama, (6) Līlā, (7) Vilāsa, (8) Hāva, (9) Vikṣepa, (10) Vikāra (Vikṛta), (11) Mada, (12) Moṭṭāyita, (13) Kuṭṭamit, (14) Mugdhatā, (15) Tapan, and (16) Lalita. See these sub-varieties under their names in the alphabetical order. (Ns. XIII. 3-4ff.).

HĀVA is one of the Hāvas (s.v.). Talking intermittently with laughter in-between, eye winking expressions of extreme love, and behaving according to the wish of the husband, are actions included under this category. (Ns. XIII. 19-20).

HIMVAT is the name of a country of ancient India. Here the adventurous citizens bribed the sentinels for entry in the harem. (Ks. V. 6. 36).

HULA means piercing. When the *Yoni* is lowered and the upper part of it is struck with the *Liṅgam*, it is called 'piercing'. (Ks. II. 8, 23; Kcū. II. 8, 27).

HṚLLEKHA mantra, when is repeated 1,00,000 times by the man at sunrise and followed by the offering of ten thousand sesamum seeds to the fire, attracts even a difficult and a distant woman to himself. It even draws Goddess Durga towards him.

The Mantra : *Aum Hṛllekha maṇidrave kāmarūpiṇī svāhā.*

If this mantra is chanted 2,00,000 times and another 1,00,000 to the accompaniment to offering of kadamba flowers to the sacrificial fire, and if the Tattvas or the consonants from *Ka* to *Ma* are repeated silently a man is able to seduce even another man's faithful wife. (Rr. XIV. 12-15).

HELĀ is one of the Hāvas (s.v.). It implies the actions of a woman indicating her intense desire for sexual congress. (Ns. XIII. 5-6).

HOMA is the religious sacrifice in which offerings are made to the Gods through fire, because fire is regarded as the mouth of the Gods by which they take the sacrifices offered to them.

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